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Gentlemen:

Thank you very much indeed for your recent report on Daniel Reed's Columbian Harmonist. We have a customer who will buy Doolittle engravings but only if they are definitely proved. He is not interested in engravings attributed to Doolittle. We had rather hoped to find another copy of Volume II of this music book which might have the Doolittle signature.

We will be glad to send this book to you on approval if you care to see it. The price is $5.00.

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CEHW:lij

THE

COLUMBIAN HARMONIST,

No. 2

CONTAINING

First. A Plain and Concise Introduction to Psalmody fitly calculated for the use of SINGING SCHOOLS.

Second. A Choice Collection of Sacred Music for Public and Social Worship.

By DANIEL READ,

Author of the American Singing Book

New Haven: Printed for & Sold by the Editor Sold also by the Principal Book-sellers in the United States

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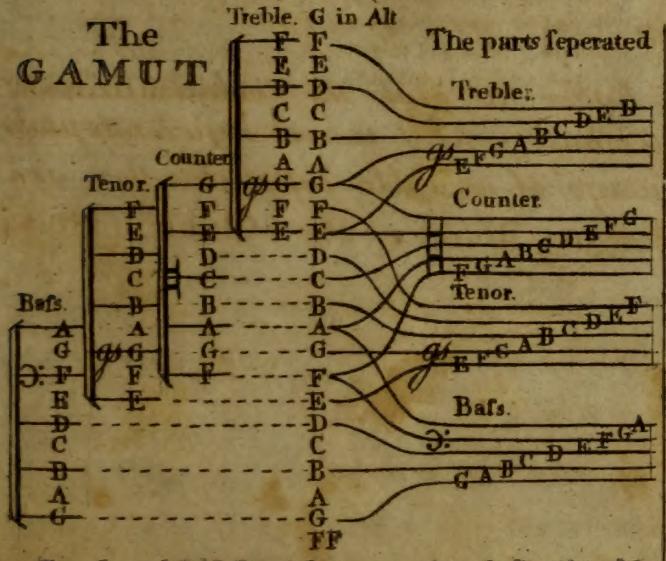
PREFACE.

It has been the endeavour of the Editor to make the Columbian Harmonist *a useful Publication. If the introductory part is not suficiently plain for those who have not the advantage of an able Instructor, they are requested to study the* American Singing Book, *or the* Childs Instructor in vocal Music.

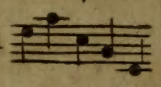
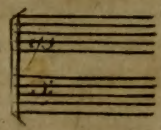
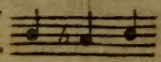
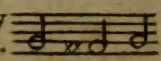
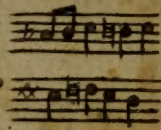
Josiah H. Benton Jr.
Apr. 16, 1940
AA

A Plain and Concise INTRODUCTION *to* PSALMODY, *fitly calculated for the use of* Singing Schools.



The above SCALE exhibits at one view the situation of the four parts with regard to each other. G the fourth space in Bass is a unison with G the second line in Tenor and first space in Counter: and so of the other letters.

	Characters.	*Examples.*
A Stave	Is the lines and spaces whereon musick is writen	
The Musical Letters	F E D C B A G — Give names to the lines and spaces of a stave & indicate so many different sounds one above another.	*See the Gamut*
The F Cliff	Denotes that the line on which it stands is F. — It is used in Bass only.	
The G Cliff	Denotes that the line on which it stands is G. — It is used in Tenor and Treble.	
The C Cliff	Denotes that the line on which it stands is C. — It is used in Counter.	

Characters.		Examples.
A ledger Line	is used when notes ascend or decend beyond the stave.	
A Brace	Joins those parts which move together.	
A Flat ♭	At the left hand of any note, sinks it half a tone.	
A Sharp ♯	At the left hand of any note, raises it half a tone.	
A Natural ♮	At the left hand of any note influenced by a flat or sharp, restores it to its primitive sound. *	

* *Flats and Sharps when set on any of the letters just by the Cliff have influence on all notes standing on such letter until you come to a change of key or a close. (except such notes as are restored to their primitive sound by a Natural) and when so used are called governing flats and sharps.*

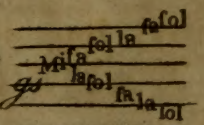
SOLFAING.

The names and order of the singing syllables are as follows Viz.

Ascending. Mi fa sol la fa sol la mi &c*

Descending. Mi la sol fa la sol fa mi &c

Examples.



The natural place for Mi is in _ _ B

But if B be ♭ Mi is in _ _ _ _ _ _ E

If B and E be ♭ Mi is in _ _ _ _ A

If B E and A be ♭ Mi is in _ D

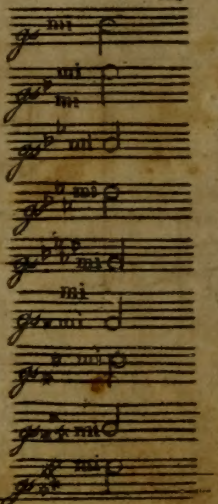
If B E A and D be ♭ Mi is in G

If F be ♯ Mi is in _ _ _ _ _ _ _ F

If F and C be ♯ Mi is in _ _ _ C

If F C and G be ♯ Mi is in _ _ G

If F C G and D be ♯ Mi is in _ D

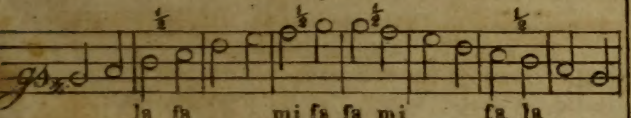


* *These syllables are pronounced nearly as follows viz.* mee faw sole law.

TONES and SEMITONES.

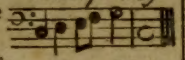
In every Octave there are five Tones and two Semitones. One semitone is between mi and fa and the other between la and fa.

Example.

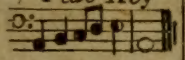


A Key Note is the laſt note in the Baſs and is always on the letter next above or next below the place of the mi; if above, it is a ſharp key, if below, it is a flat key. *

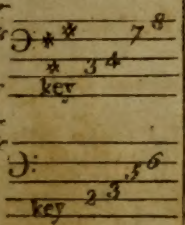
Sharp Key



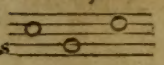
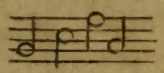
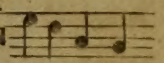
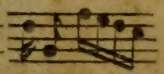
Flat Key

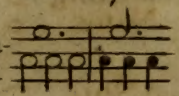
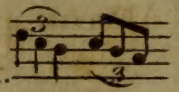
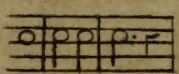
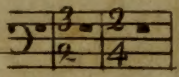


All muſic is compoſed in one or the other of theſe two keys. Their difference conſiſts in the different ſituation of the ſemitones in the Octave of which the Key note is the foundation. In a ſharp key theſe ſemitones are between the 3d and 4th & between the 7th and 8th. In a flat key they are between the 2d and 3d and between the 5th and 6th.

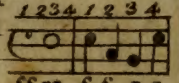
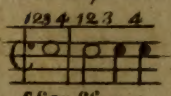
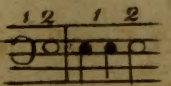
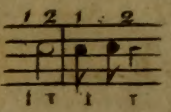


TIME.

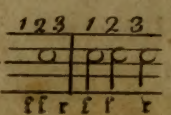
	Notes. Reſts.	Examples
A Semibreve	Is the longeſt note and is equal to two minims	
A Minim	Is half a ſemibreve and is equal to two crotchets.	
A Crotchet	Is one fourth of a ſemibreve and is equal to two quavers.	
A Quaver	Is one eighth of a ſemibreve and is equal to two ſemiquavers.	
A Semiquaver	Is one ſixteenth of a ſemibreve and is equal to two demiſemiquavers.	
A Demiſemiquaver	Is one thirty ſecond part of a ſemibreve and is the ſhorteſt note.	

Characters.		Examples.
A Point of Addition	Makes a note half as long again. So a pointed semibreve is equal to three minims; &c	
A Figure of Diminution	3 Reduces three notes of any kind to the time of two of the same kind.	
A Bar	Divides the time into equal parts, according to the different mood	
A Bar Rest	Fills a bar in all the moods of time.	

The Moods of Common Time.

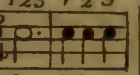
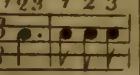
Adagio	C	Is a slow movement with four beats in a bar and a semibreve for its measure note. *	
Largo	C	Is a quicker movement with four beats in a bar and a semibreve for its measure note..	
Allegro	)	Is a slow * movement with two beats in a bar and a semibreve for its measure note.	
2 from 4	2/4	Is a quick movement with two beats in a bar and a minim for its measure note.	

The Moods of Triple Time.

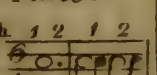
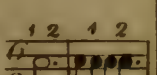
3 to 2	3/2	Is a slow movement with three beats in a bar and a pointed semibreve for its measure note.	

* *That note which of itself fills a bar in any mood of time is called the* measure note *of that mood and every bar must contain that or other notes or rests which make up the same quantity of time.*

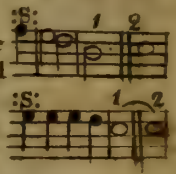
* *The term* Allegro *implies quick: but as we beat slow beats in this mood I have called it a slow movement: the notes however are quicker than in either of the preceding moods.*

Characters.		Examples.
3 from 4	Is a quicker movement with three beats in a bar and a pointed minim for its measure note.	
3 from 8	Is a very quick movement with three beats in a bar and a pointed crotchet for its measure note.	

The Moods of Compound Time.

6 to 4	Is a slow movement with two beats in a bar and a pointed semibreve for its measure note.	
6 from 8	Is a quicker movement with two beats in a bar and a pointed minim for its measure note. *	

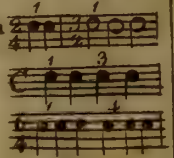
* *In common & compound time the first half of every bar is beat with a falling, and the other half with a rising hand: but in Triple time two thirds are beat falling & one third rising. The letters f. r. in the above examples show when the hand must fall and when rise.*

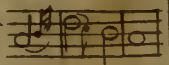
Characters.		Examples.
Choosing Notes	Are but one of them sung with the same voice.	
A Slur	Ties such notes as are sung to one syllable.	
A Double Bar	Shows the end of a strain	
A Repeat :S:	Denote that the following part of the strain, may be repeated. *	
A Double ending 1 2	The first is sung before repeating and the second after. and when tied together both are sung the second time.	
A Direct	Shows the place of the succeeding note.	
A Close	Shows the end of a tune.	

* *A row of dots across the stave, or a doted double bar are sometimes used to denote a repetition of the music. This character ∥: denotes a repetition of words.*

GRACES.

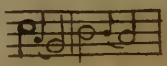
Examples.

Accent is a certain force of sound, which when a bar consists of two or three equal parts is on the first, when of four it is on the first and third, when of six it is on the first and fourth.

Transition is a graceful sliding from one sound to another, leaning on the intermediate sounds.

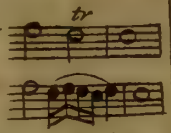


Characters.

Apoggiaturas Shew how to arrive gracefully to the note next following.

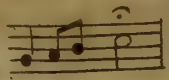


A Trill *tr* Implies a graceful shaking of the voice while sounding the note over which it stands.



A Mark of distinction ' Implies a distinct pronunciation.

A Hold 𝄐 Implies a continuation of the sound of a note beyond its proper time.

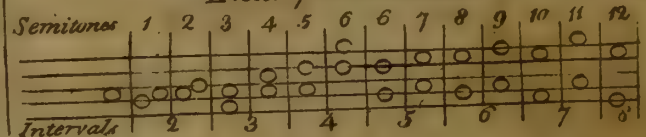


CONCORDS and DISCORDS.

A Table of all the Intervals contained in an Octave, both Concords *and* Discords *with the number of Semitones in each Interval.*

Number of Semitones.	Names of the Intervals.	
12	Octave or 8th	A perfect Concord.
11	Major seventh	Discords.
10	Minor seventh	
9	Major sixth	Imperfect Concords.
8	Minor sixth	
7	Major fifth	A perfect Concord.
6	Minor fifth / Major fourth	A very imperfect Concord.
5	Minor fourth	A Discord.
4	Major third	Imperfect Concords.
3	Minor third	
2	Major second	Discords.
1	Minor second	
0	Unison	The most perfect Concord

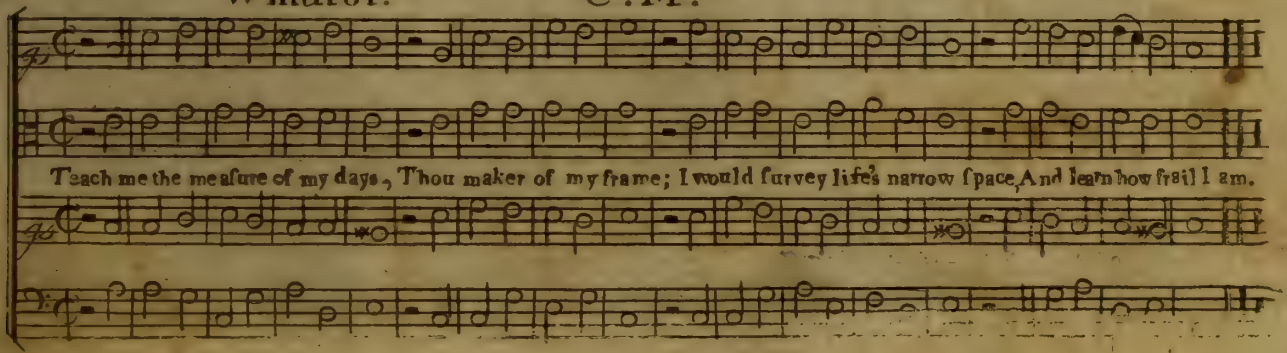
Example in Notes.



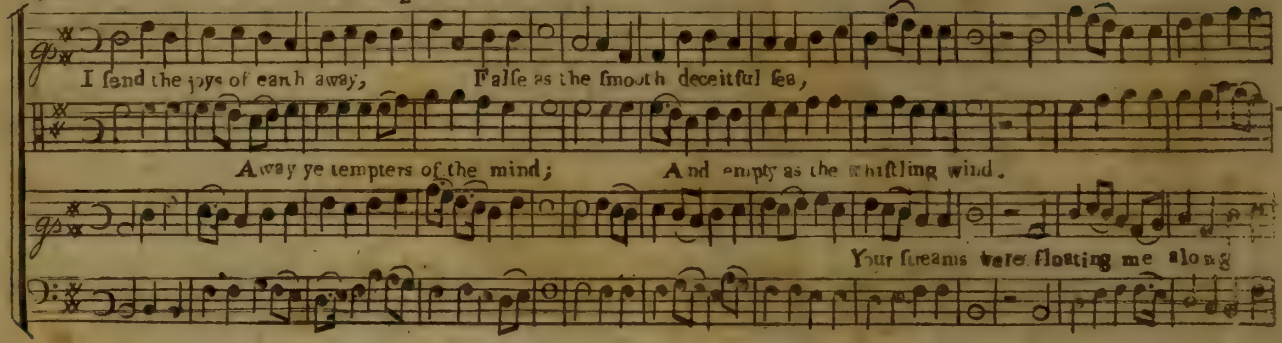
The COLUMBIAN HARMONIST, *N°* 2.

A Choice Collection of Sacred Music; &c.

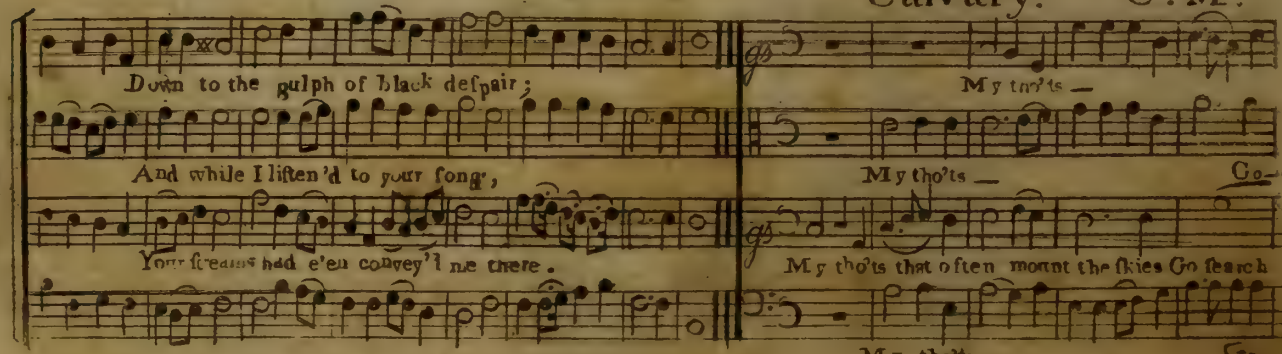
Windsor. C.M.

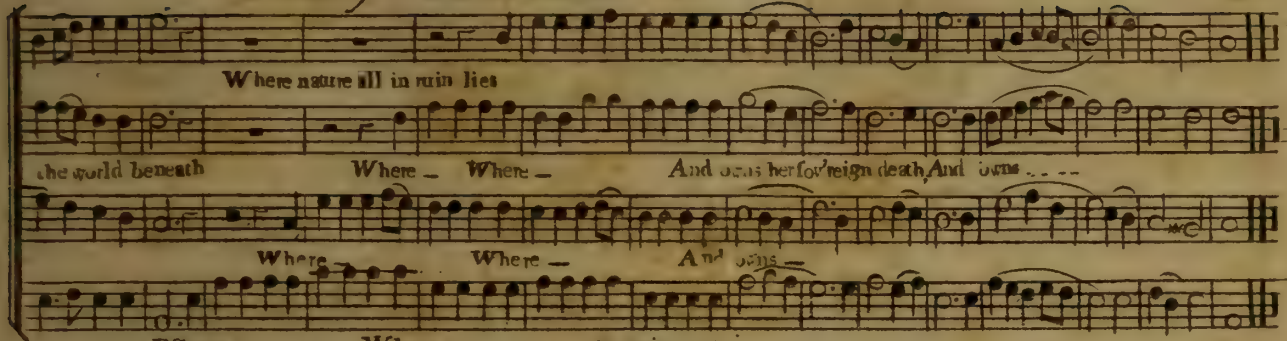


Newport. L.M.

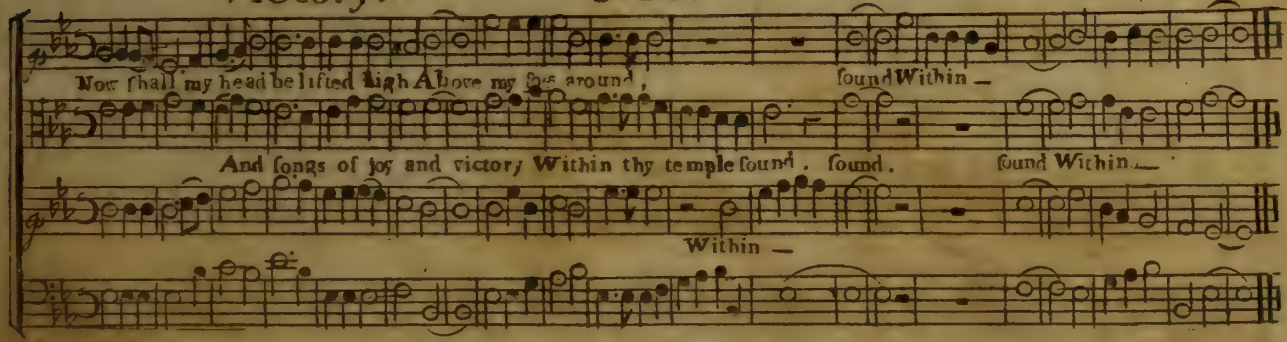

I ſend the joys of earth away,
False as the ſmooth deceitful ſea,
Away ye tempters of the mind;
And empty as the whiſtling wind.
Your ſtreams were floating me along

Calvary. C.M.

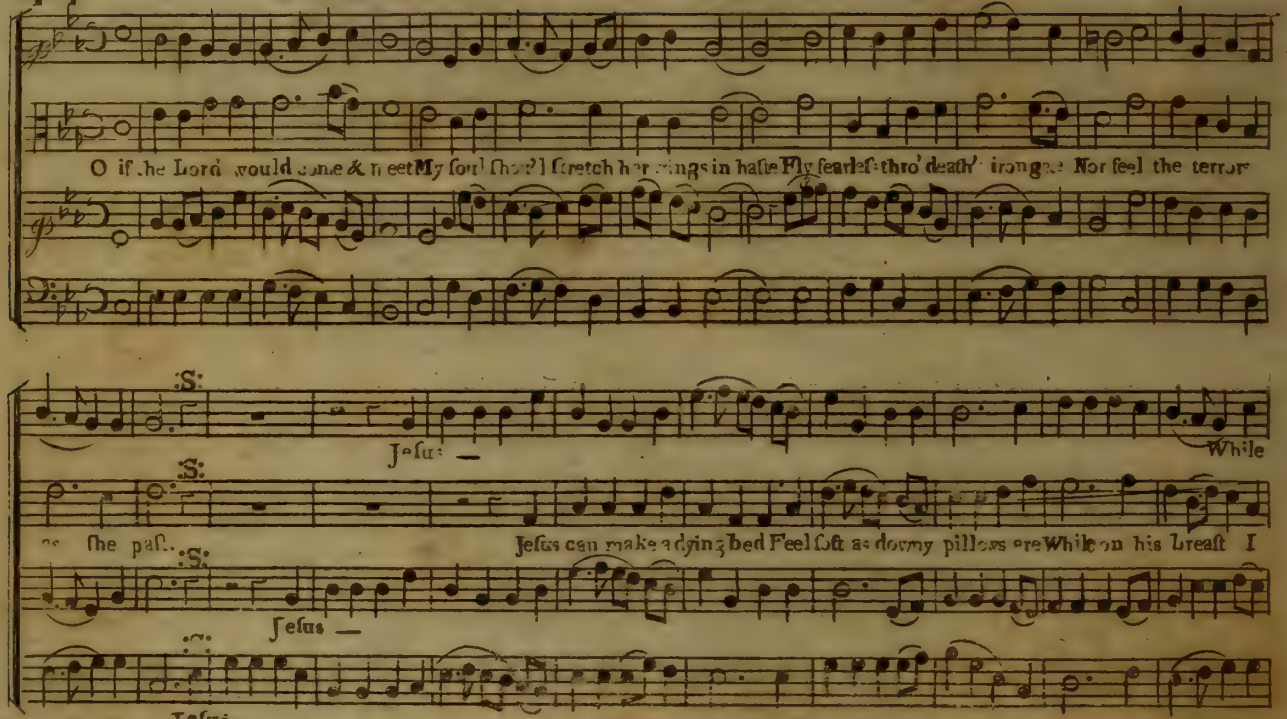

Down to the gulph of black deſpair;
And while I liſten'd to your ſong,
Your ſtreams had e'en convey'd me there.
My tho'ts —
My tho'ts —
Go
My tho'ts that often mount the ſkies Go ſearch
My tho'ts —
Go

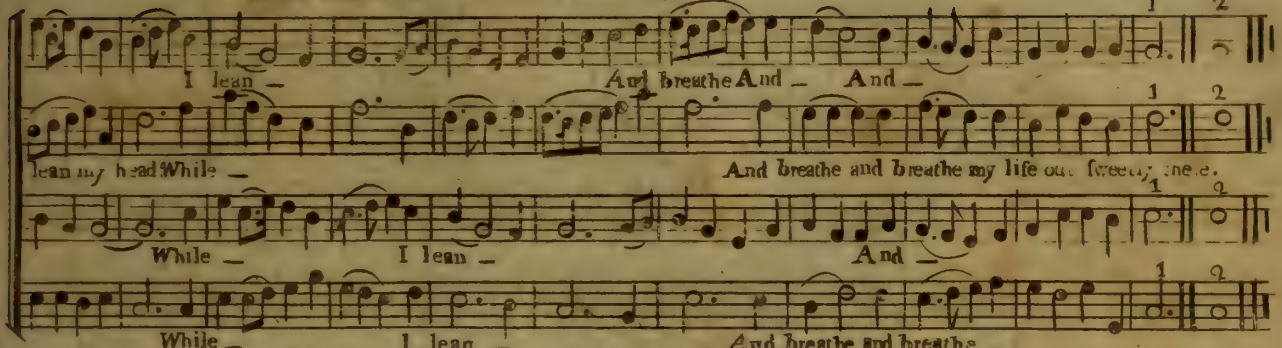

Where nature all in ruin lies
the world beneath
Where — Where —
And owns her sov'reign death, And owns
Where —
Where —
And owns —
Where —
Where —
in ruin —

Victory. C. M.

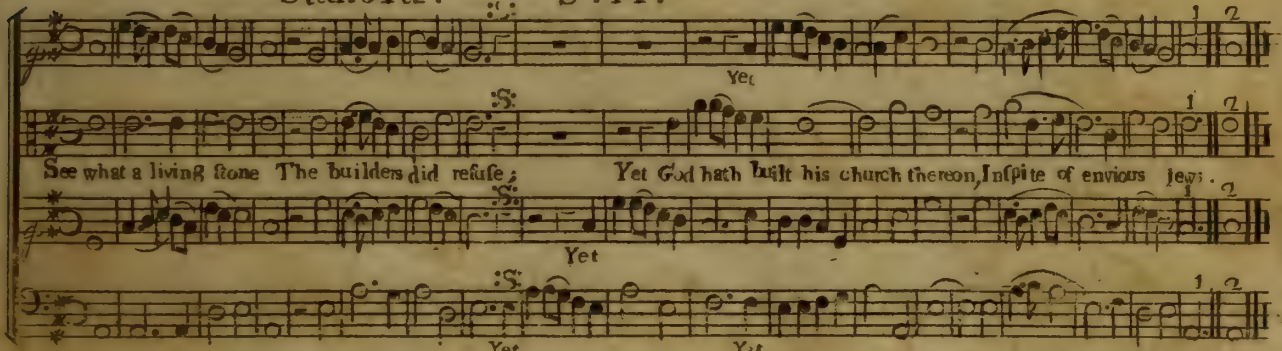

Now shall my head be lifted high Above my foes around,
found Within —
And songs of joy and victory Within thy temple found. found.
found Within —
Within —

All Saints. L.M.

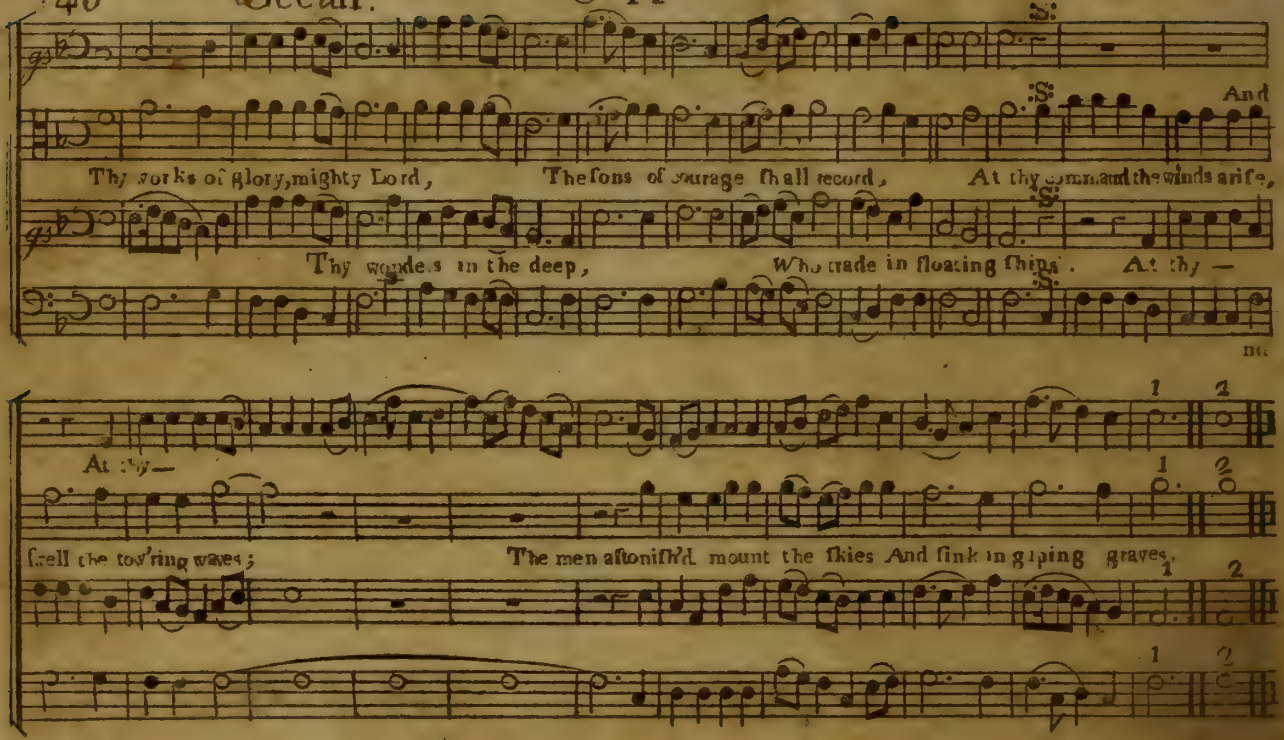

O if the Lord would come & meet My soul shou'd stretch her wings in haste Fly fearless thro' death's strong hand Nor feel the terror
Jesus —
While
as the pass
Jesus can make a dying bed Feel soft as downy pillows are While on his breast I
Jesus —
Jesus —

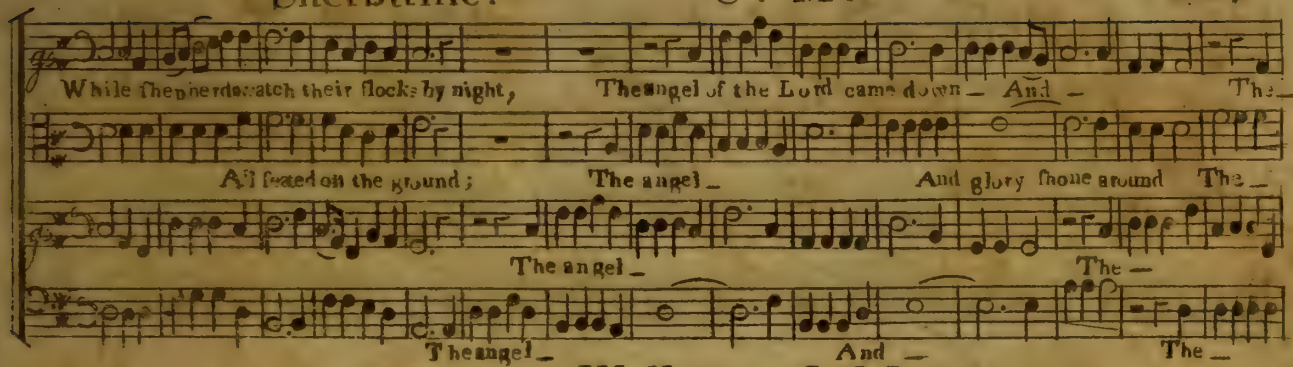

I lean —
And breathe And — And —
lean my head While —
And breathe and breathe my life out sweetly there.
While —
I lean —
And —
While —
I lean —
And breathe and breathe —

Stafford. S. M.

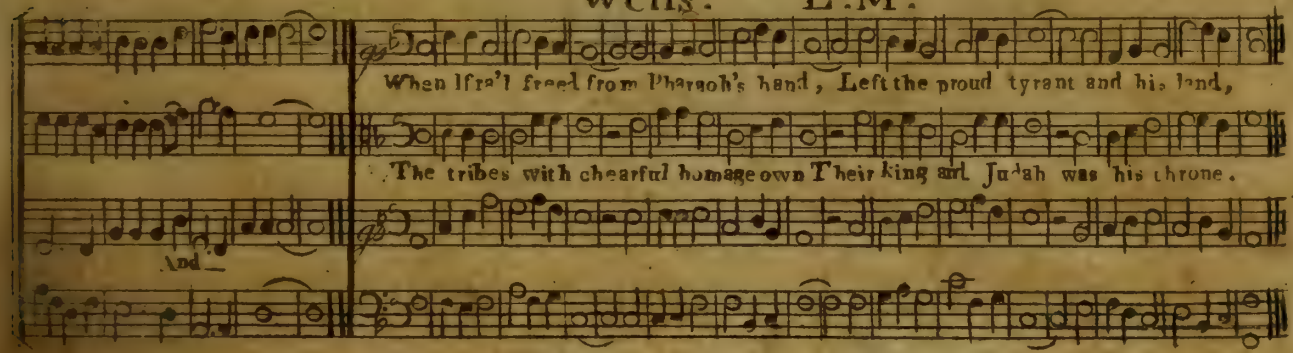

Yet
See what a living stone The builders did refuse;
Yet God hath built his church thereon, In spite of envious Jews.
Yet
Yet
Yet

Ocean. C M

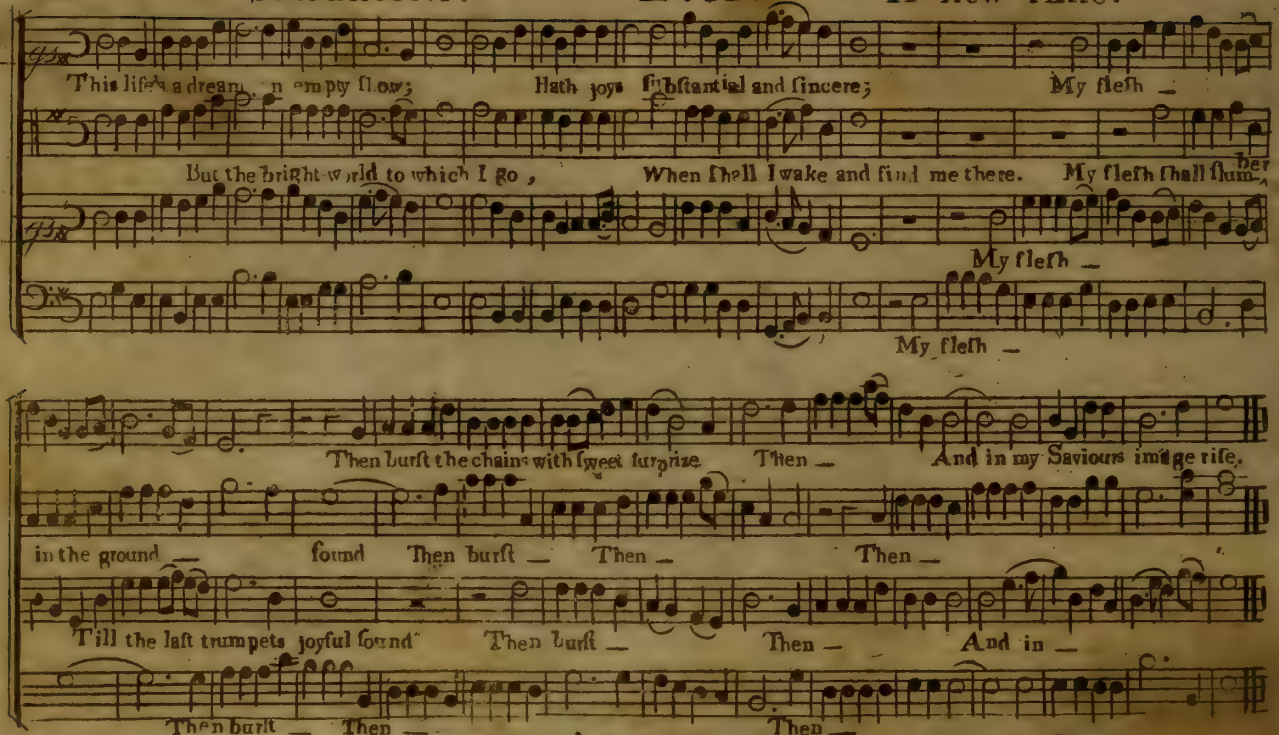

Thy works of glory, mighty Lord,
The sons of courage shall record,
At thy command the winds arise,
Thy wonders in the deep,
Who trade in floating ships.
At thy —
At thy —
swell the tow'ring waves;
The men astonish'd mount the skies And sink in gaping graves.


While the herds watch their flocks by night, The angel of the Lord came down — And —
All seated on the ground; The angel — And glory shone around
The angel —
The angel — And —

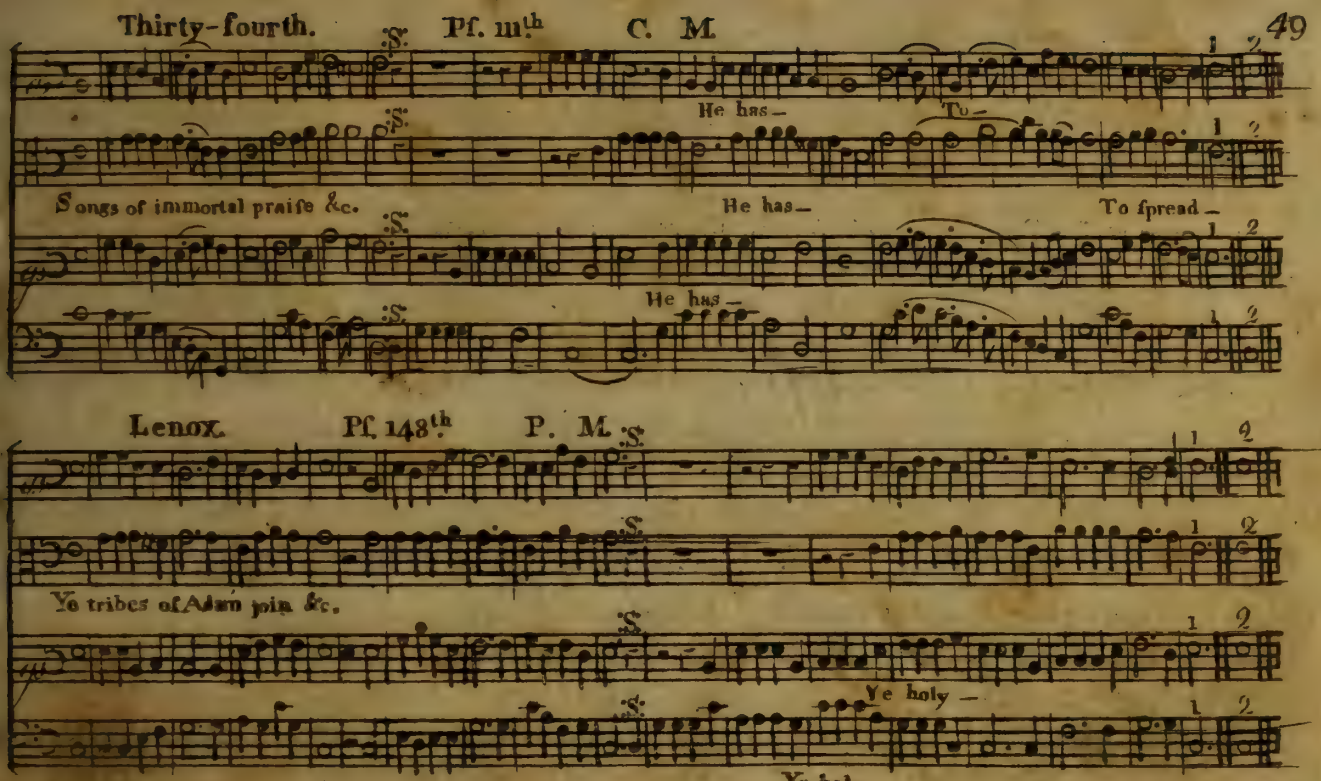
Wells. L.M.


When Isra'l freed from Pharaoh's hand, Left the proud tyrant and his land,
The tribes with chearful homage own Their king and Judah was his throne.

Smithfield. L. M. A new Tune.



NB. For the Pſalms refered to in the following pages ſee Dr Watts' Imitation of the Pſalms of David


Thirty-fourth. Pf. m.th C. M.
He has—
To—
Songs of immortal praise &c.
He has—
To spread—
He has—
Lenox. Pf. 148.th P. M.
Ye tribes of Adam join &c.
Ye holy—
Ye holy—

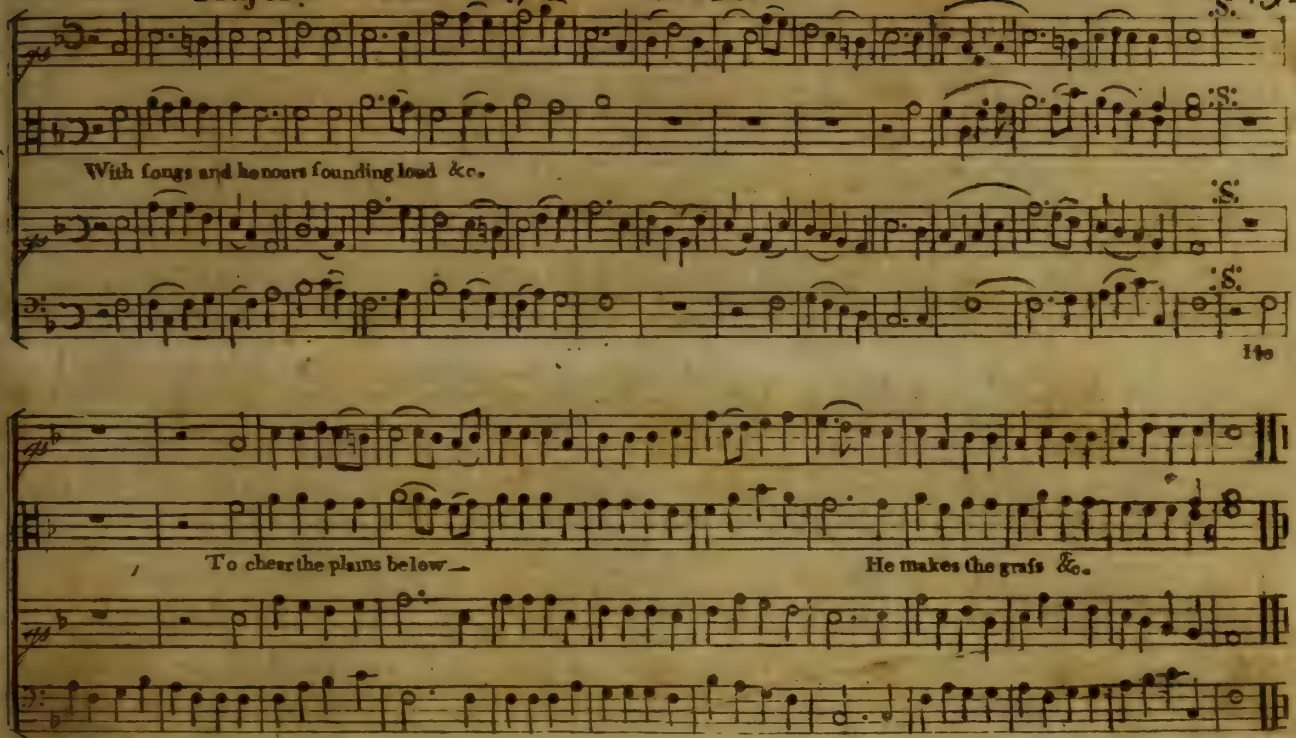
Greenwich. Pf. 73d. L. M.

Lord what a thoughtless wretch was I &c.

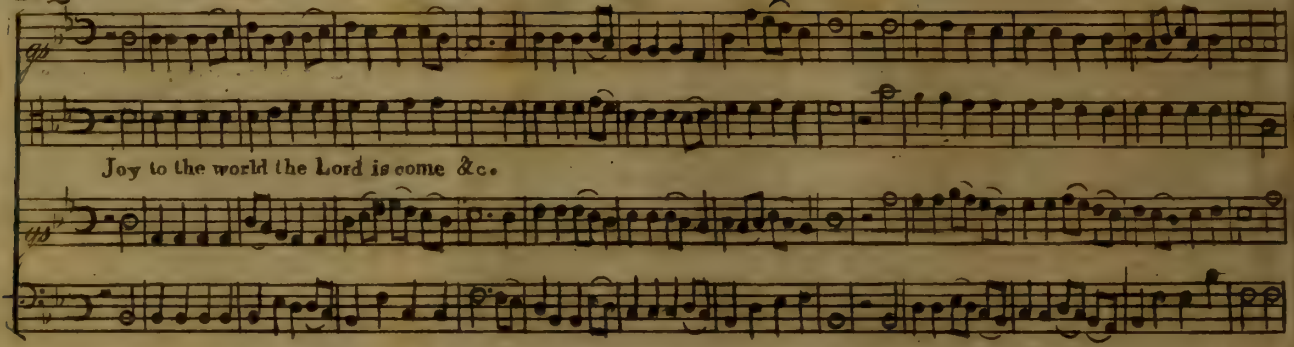
But O their end —

But O their end their dreadful end &c.

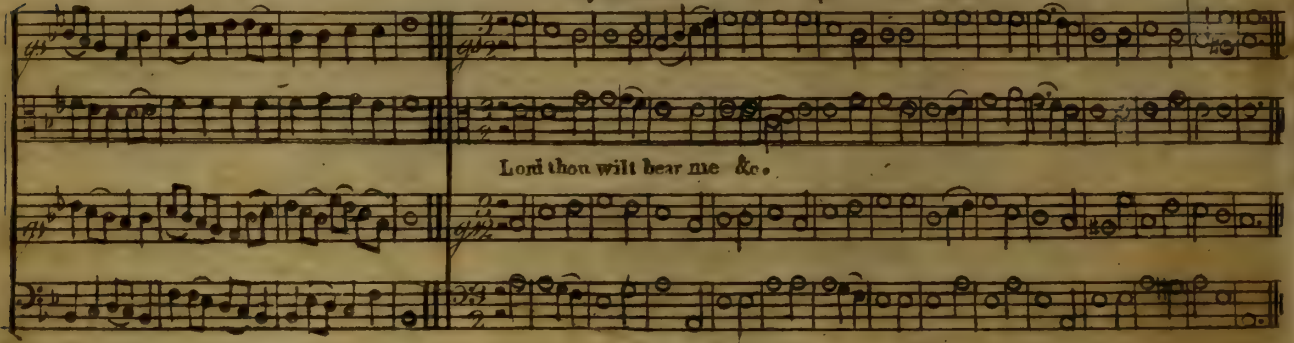
O their end —


S.
With songs and honours sounding loud &c.
He
To cheer the plains below—
He makes the grass &c.
Sends —

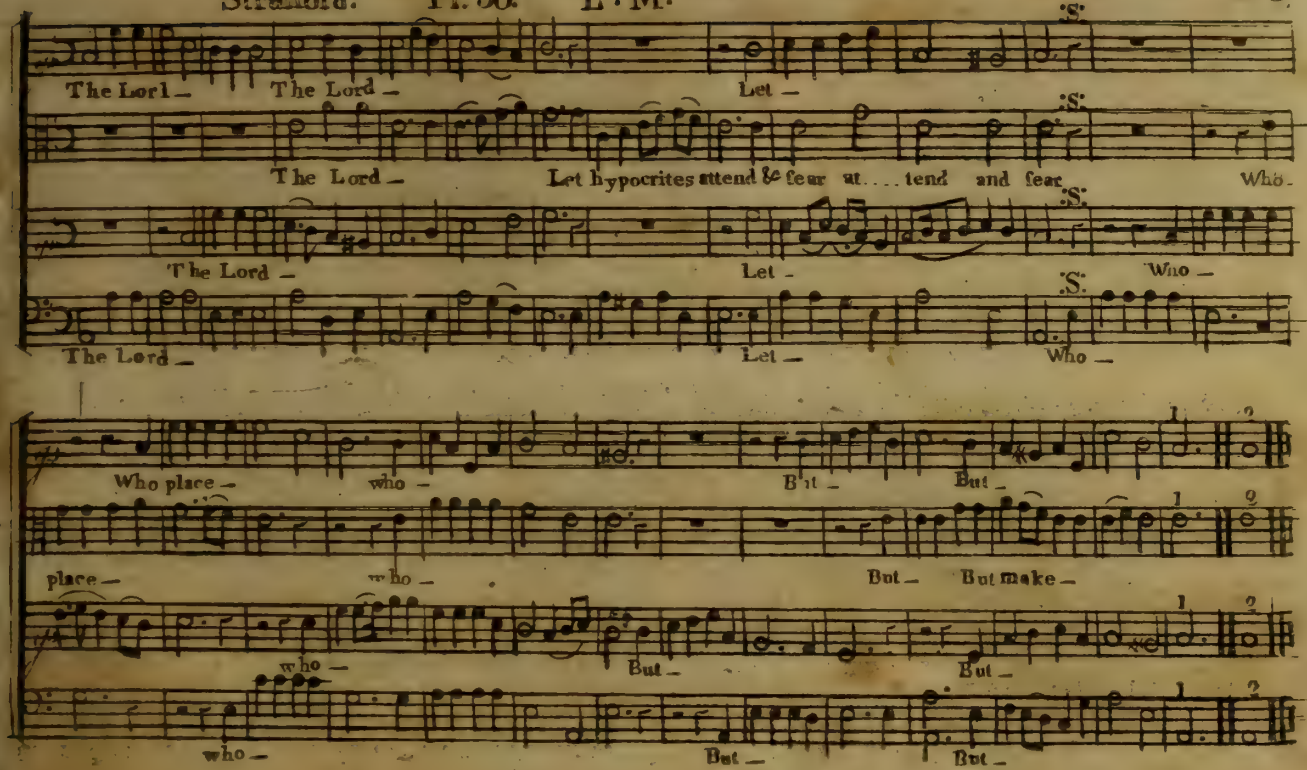
Boston. Pf. 98th C. M.



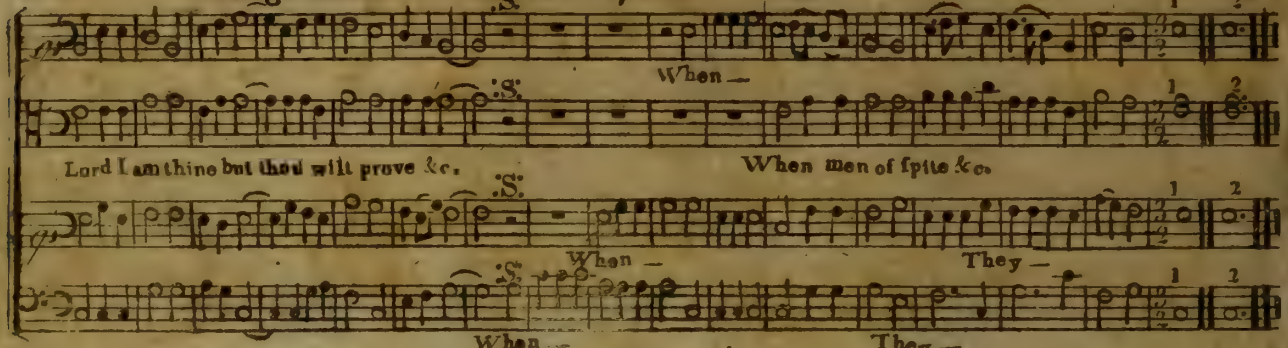
Plymouth. Pf. 4th C. M.



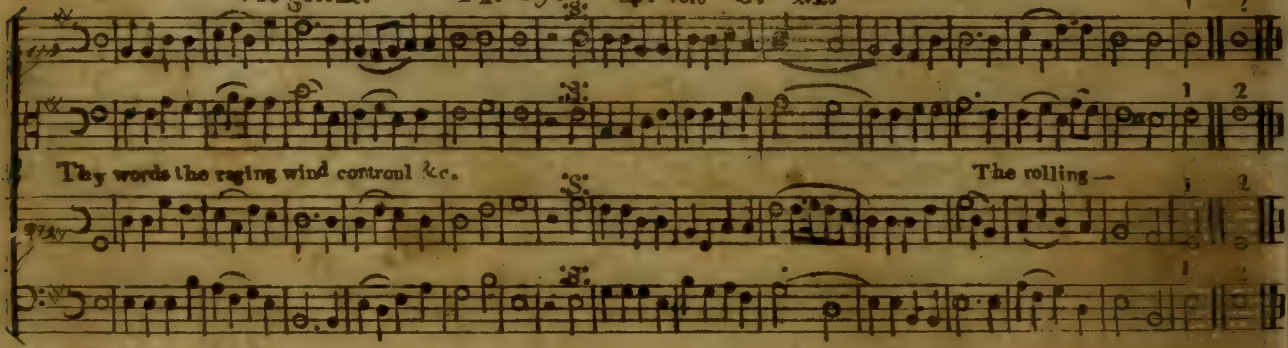
Strafford. Pt. 50th L. M.


S.
The Lord — The Lord — Let —
S.
The Lord — Let hypocrites attend & fear at.... tend and fear Who —
S.
The Lord — Let — Who —
S.
The Lord — Let — Who —
Who place — who — But — But —
place — who — But — But make —
who — But — But —
who — But — But —
1 2

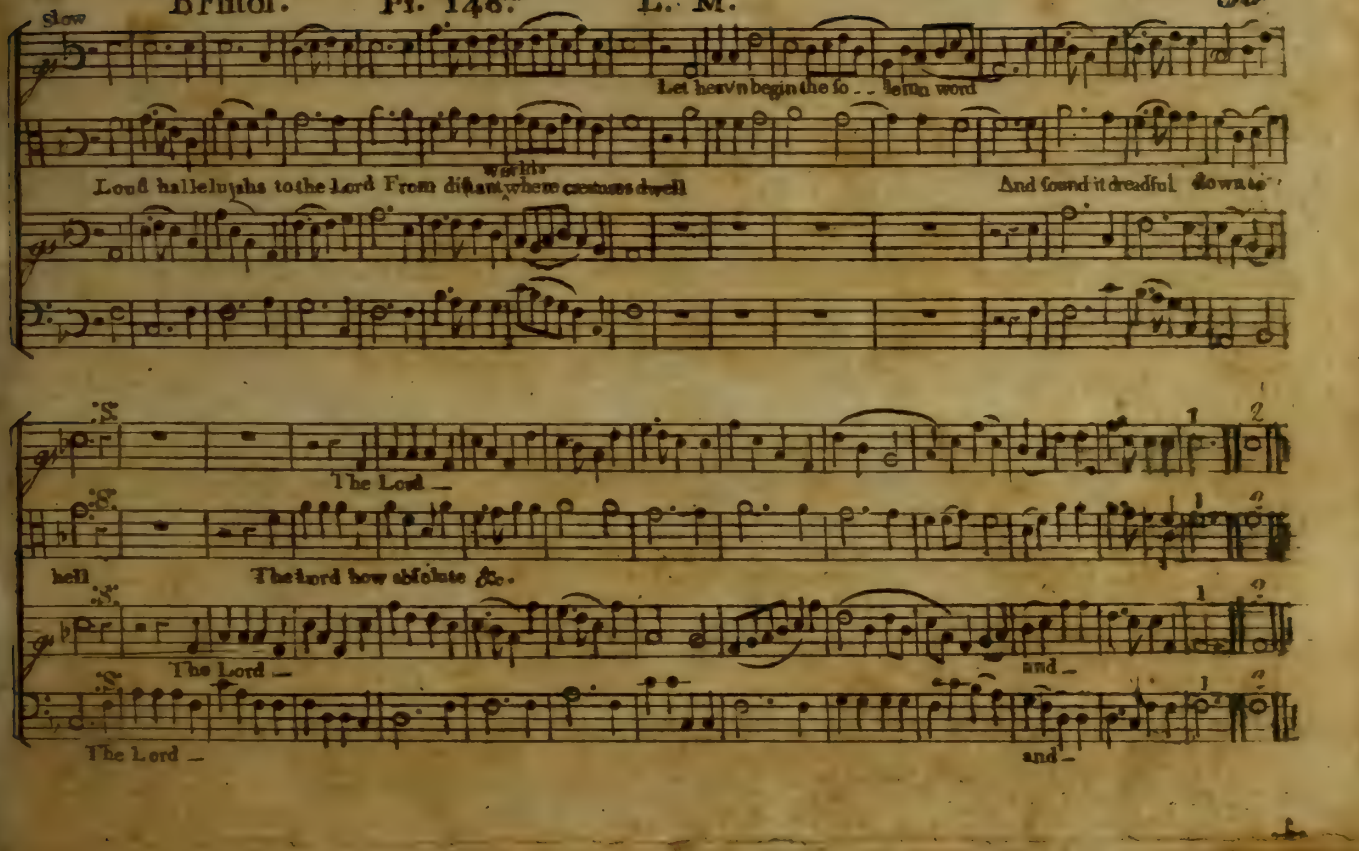
Bridge water. Pf. 17th L. M.



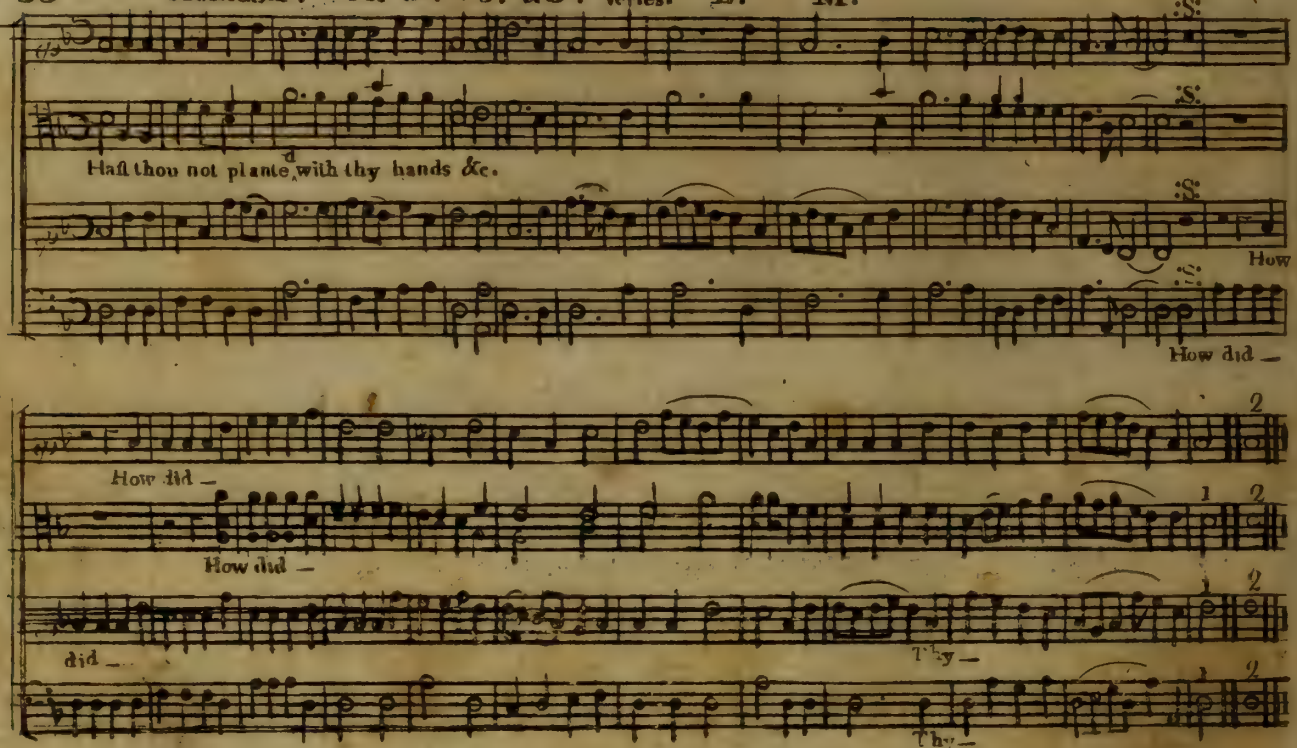
Virginia. Pf. 89th 4th ver. C. M.

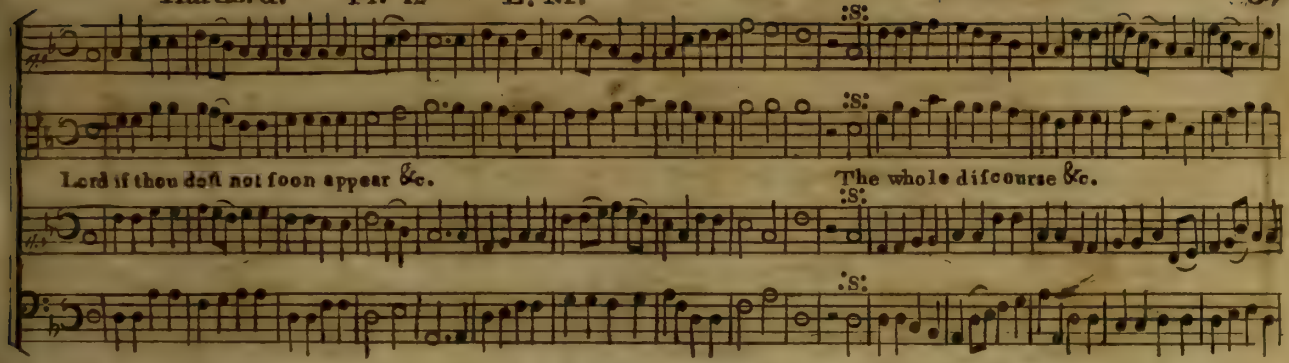


Bristol. Pt. 148th L. M.

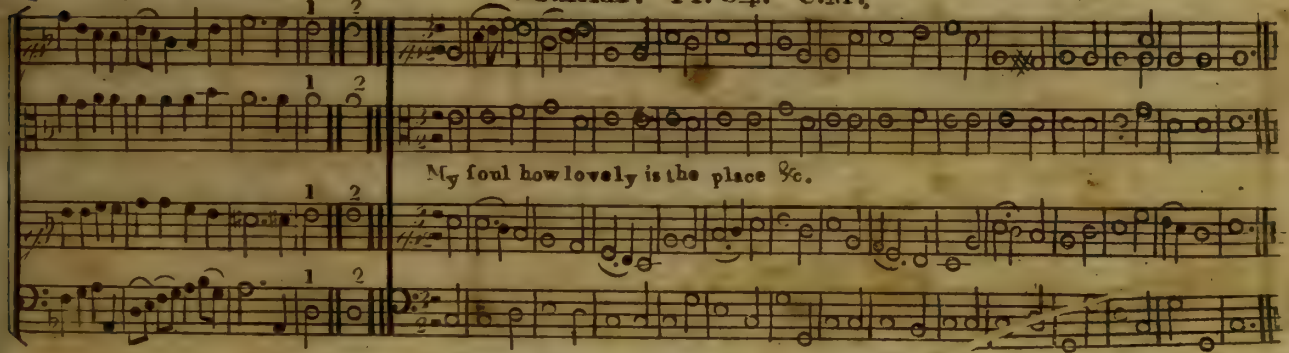

Slow
Let heavn begin the so . . lemn word
Loud hallelujahs to the Lord From distant worlds where creatures dwell
And sound it dreadful down to
The Lord —
hell
The lord how absolute &c.
The Lord —
and —
The Lord —
and —

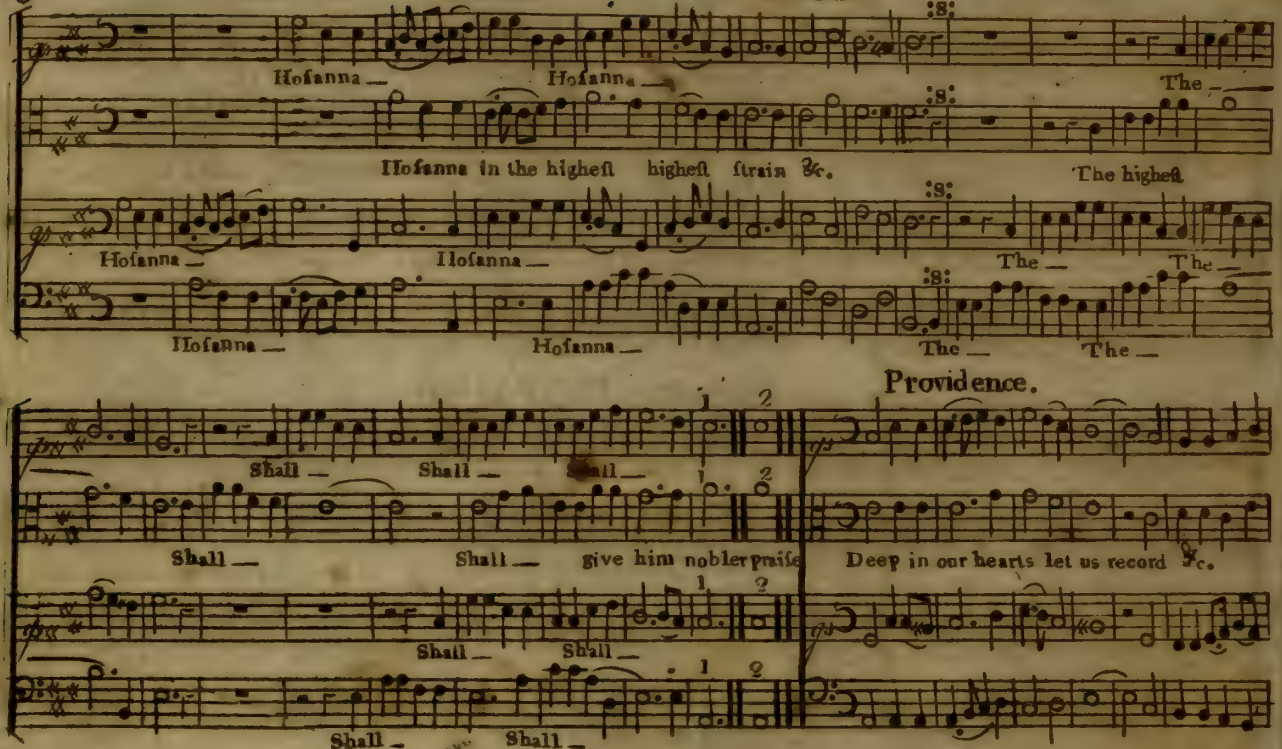
Montague. Pt. 89th 5.th & 6.th verses. L. M.



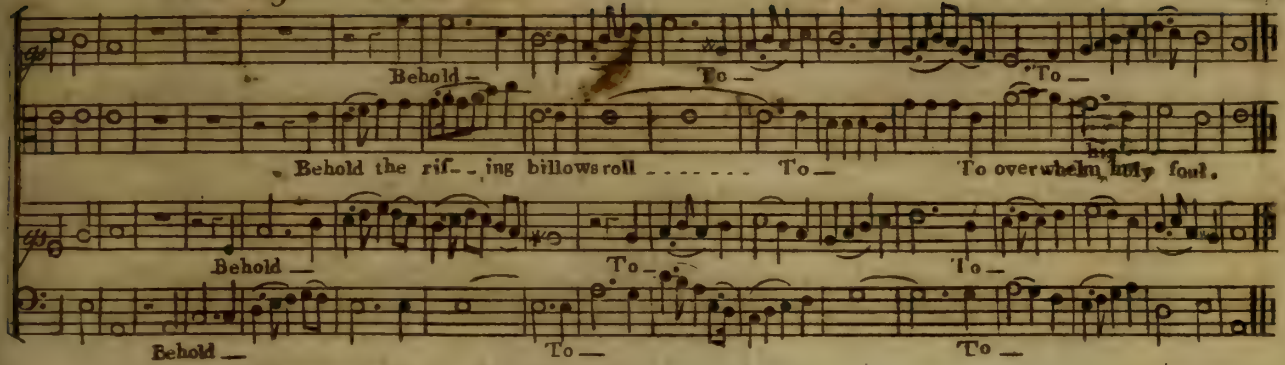


Colchester. Pf. 84th C.M.

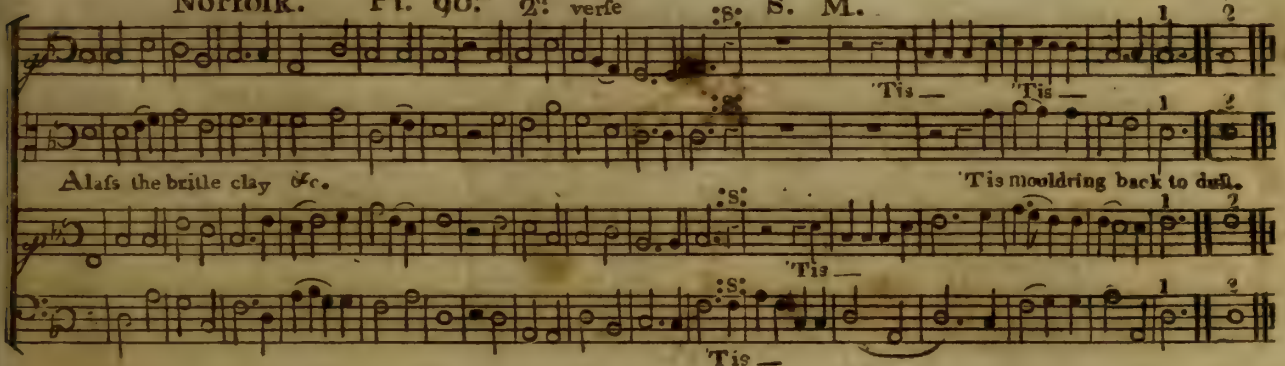


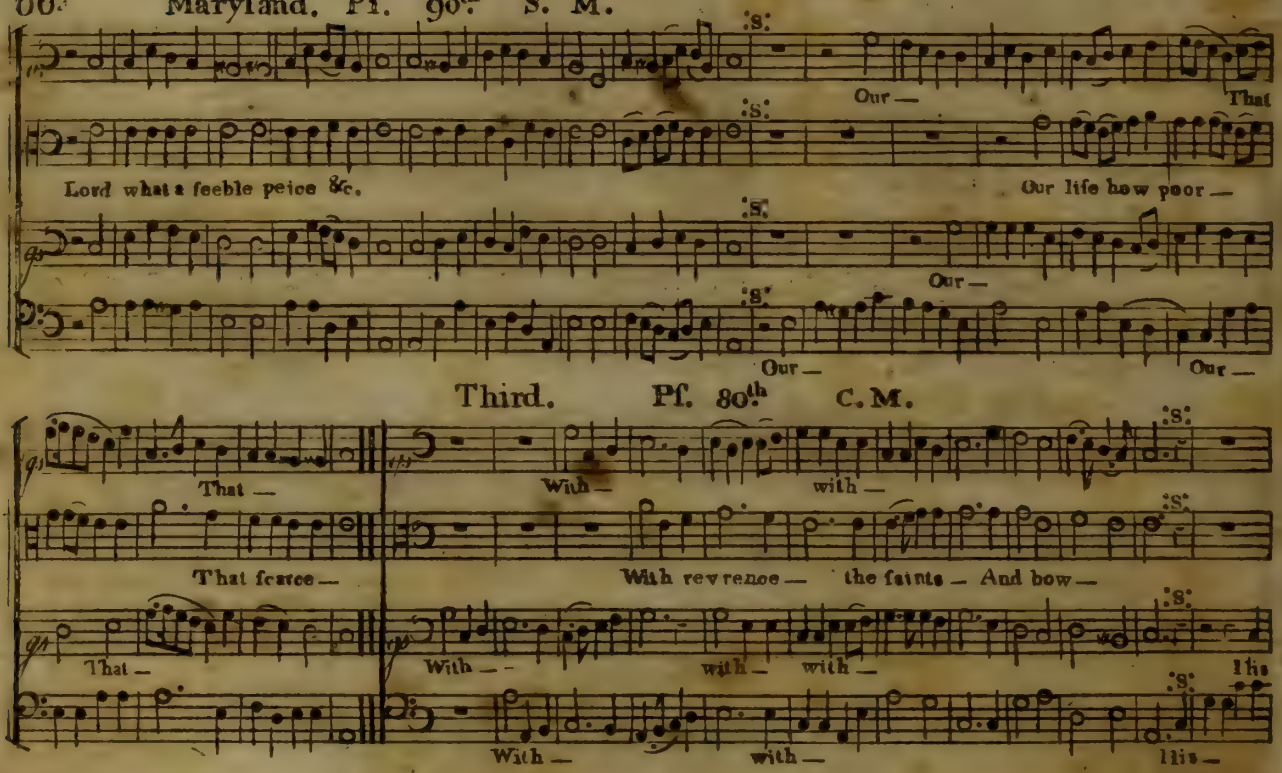

Hosanna —
Hosanna —
Hosanna in the highest highest strain &c.
The —
The highest
Hosanna —
Hosanna —
The —
The —
Hosanna —
Hosanna —
The —
The —
Providence.
Shall —
Shall —
Shall —
Shall —
Shall — give him nobler praise
Deep in our hearts let us record &c.
Shall —
Shall —
Shall —
Shall —

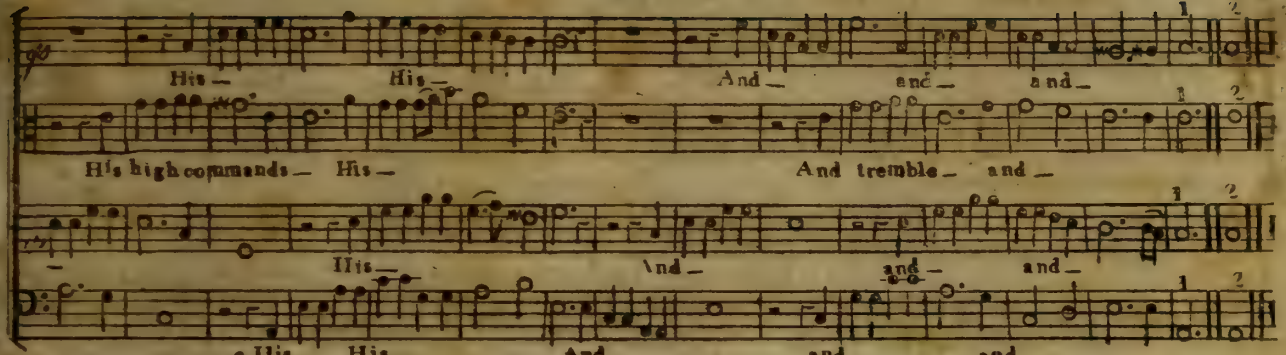
Pf. 69th L. M.



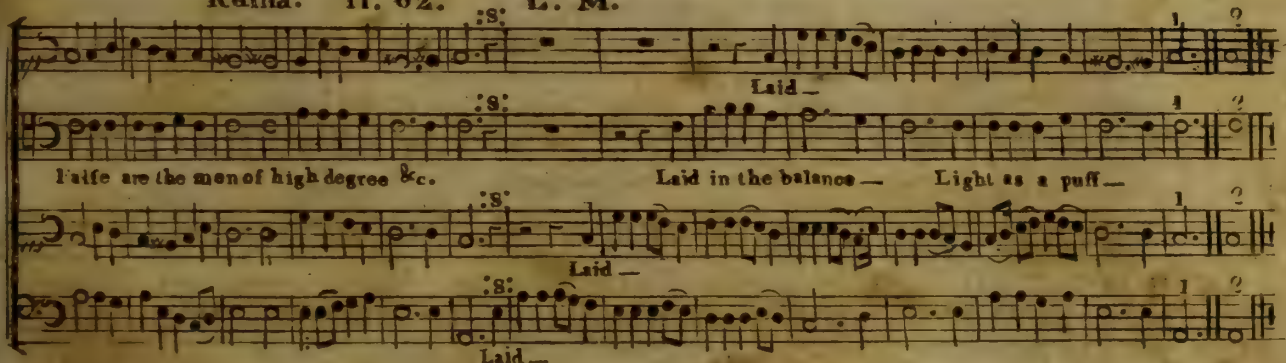
Norfolk. Pf. 90th 2d verse 8. S. M.



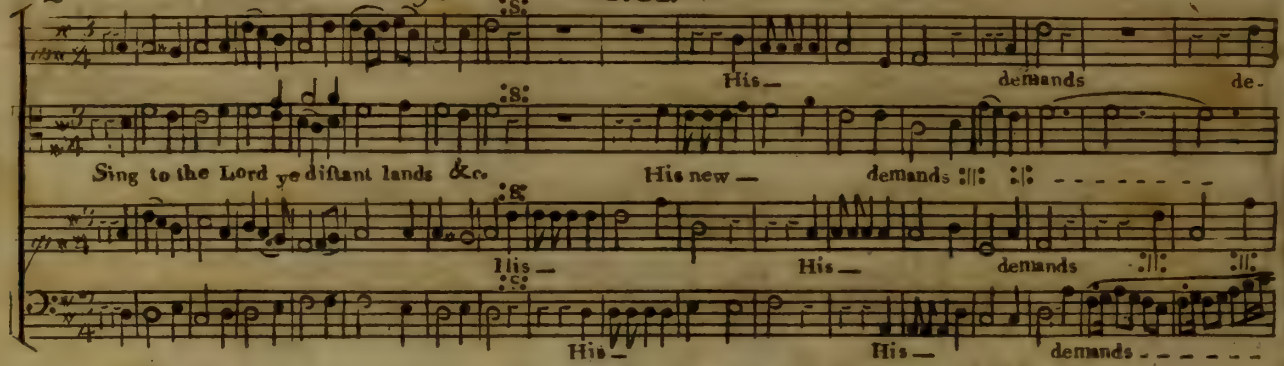

Maryland. Pf. 90th S. M.
Our —
That
Lord what a feeble peice &c.
Our life how poor —
Our —
Our —
Our —
Third. Pf. 80th C. M.
That —
With —
with —
That fearce —
With reverence — the saints — And bow —
That —
With —
with —
with —
His
With —
with —
His —



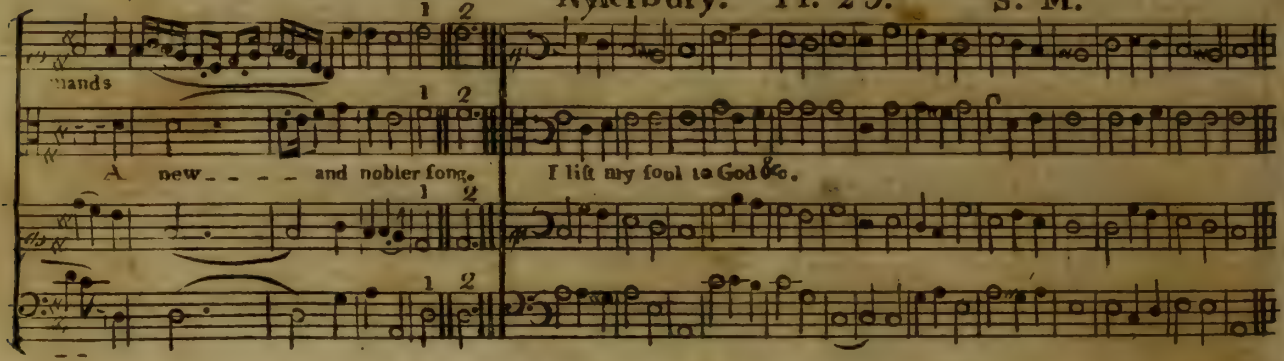
Ruſſia. Pr. 62d. L. M.

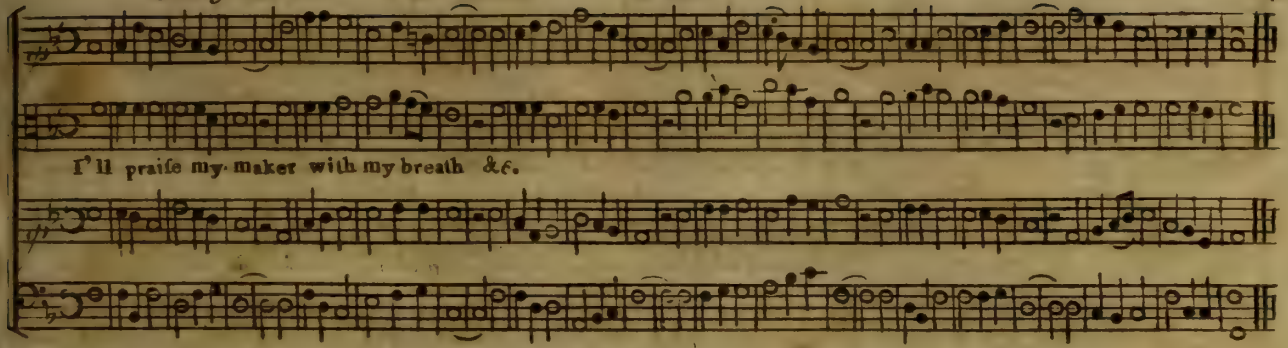


Winsor. Pf. 96th C. M.

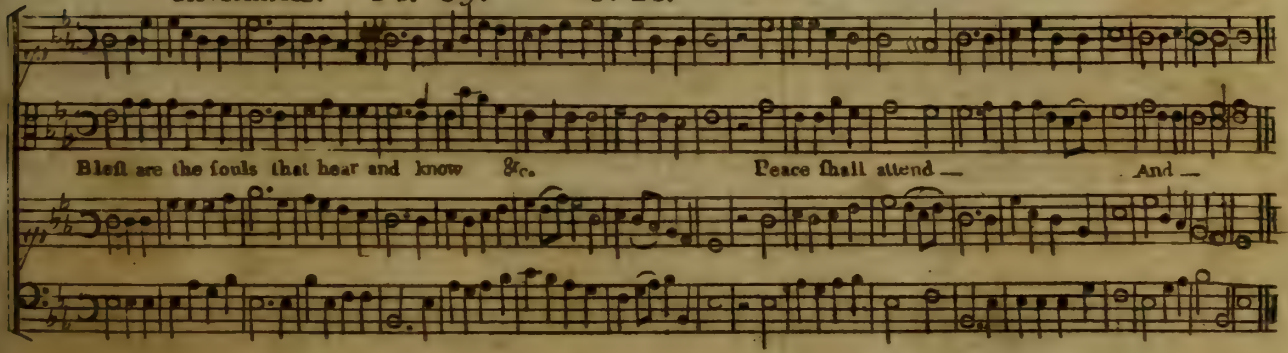


Aylesbury. Pf. 25th S. M.

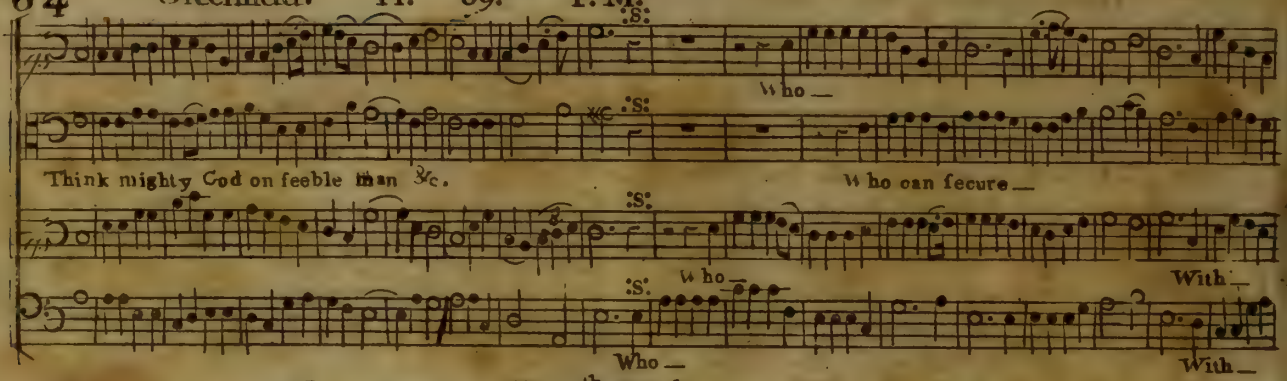




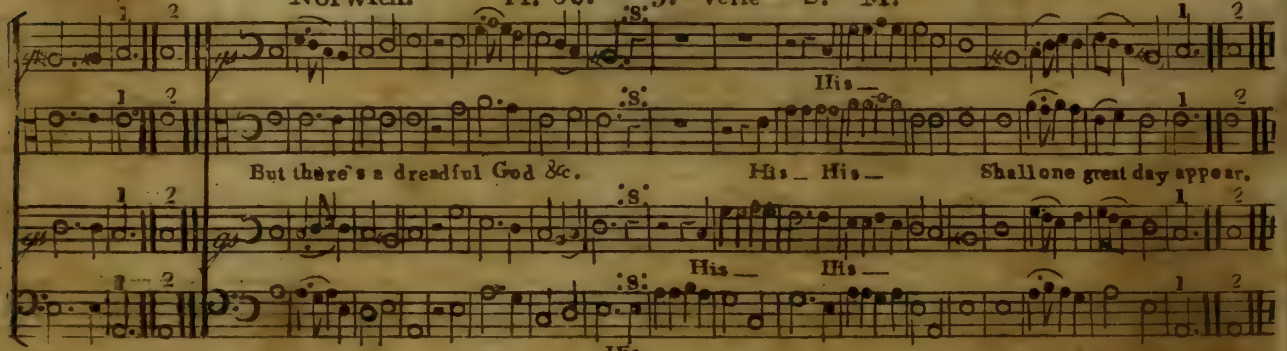
Invitation. Pf. 89th C. M.



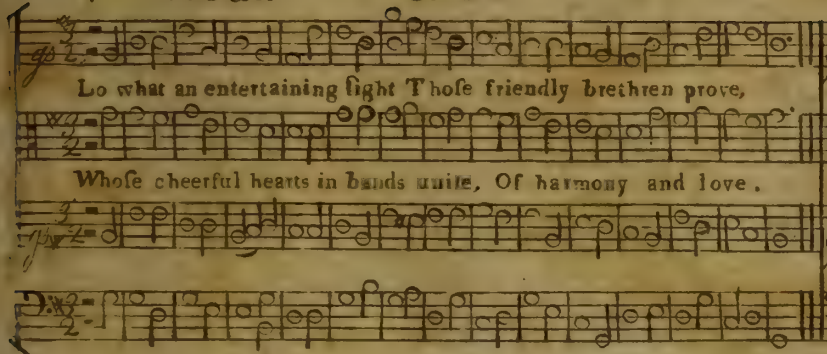
Greenfield. Pf. 89th P. M.



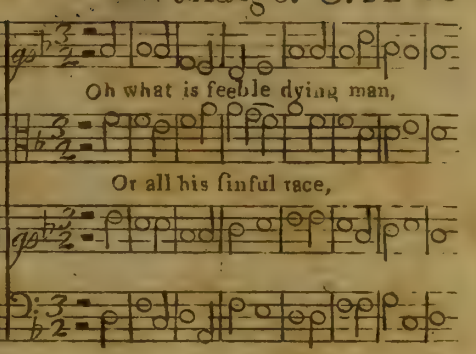
Norwich. Pf. 36th 5th Verse S. M.



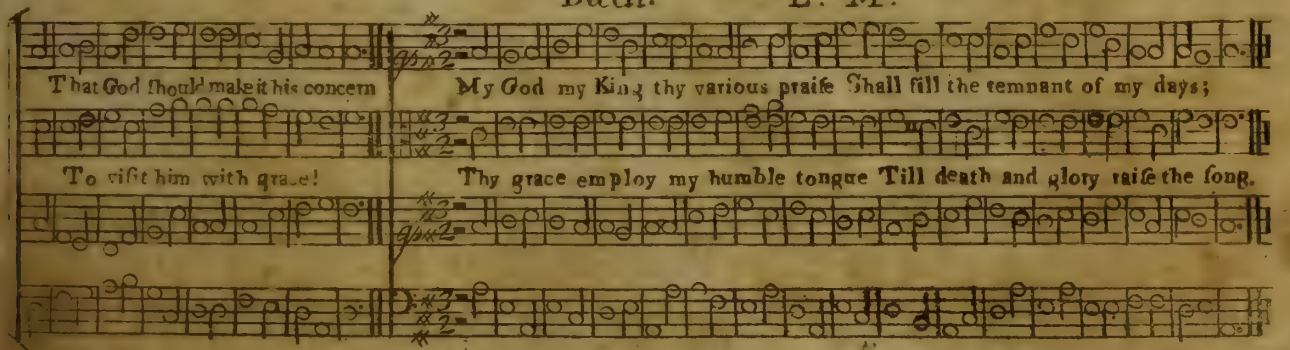
Mear. C. M.



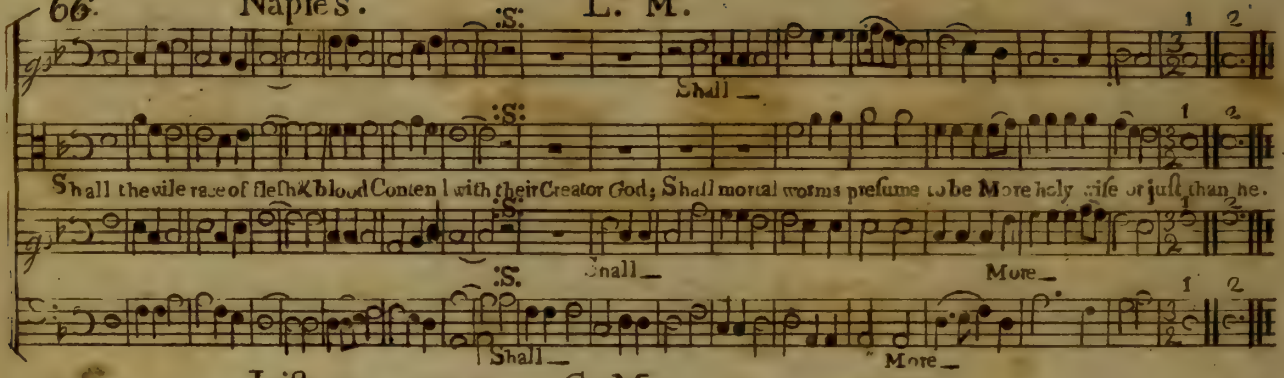
Wantage. C. M. 65



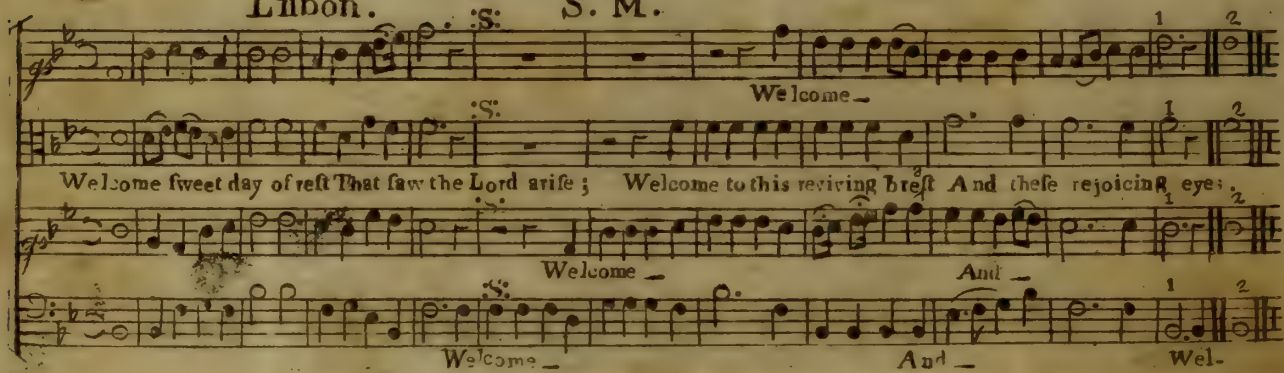
Bath. L. M.

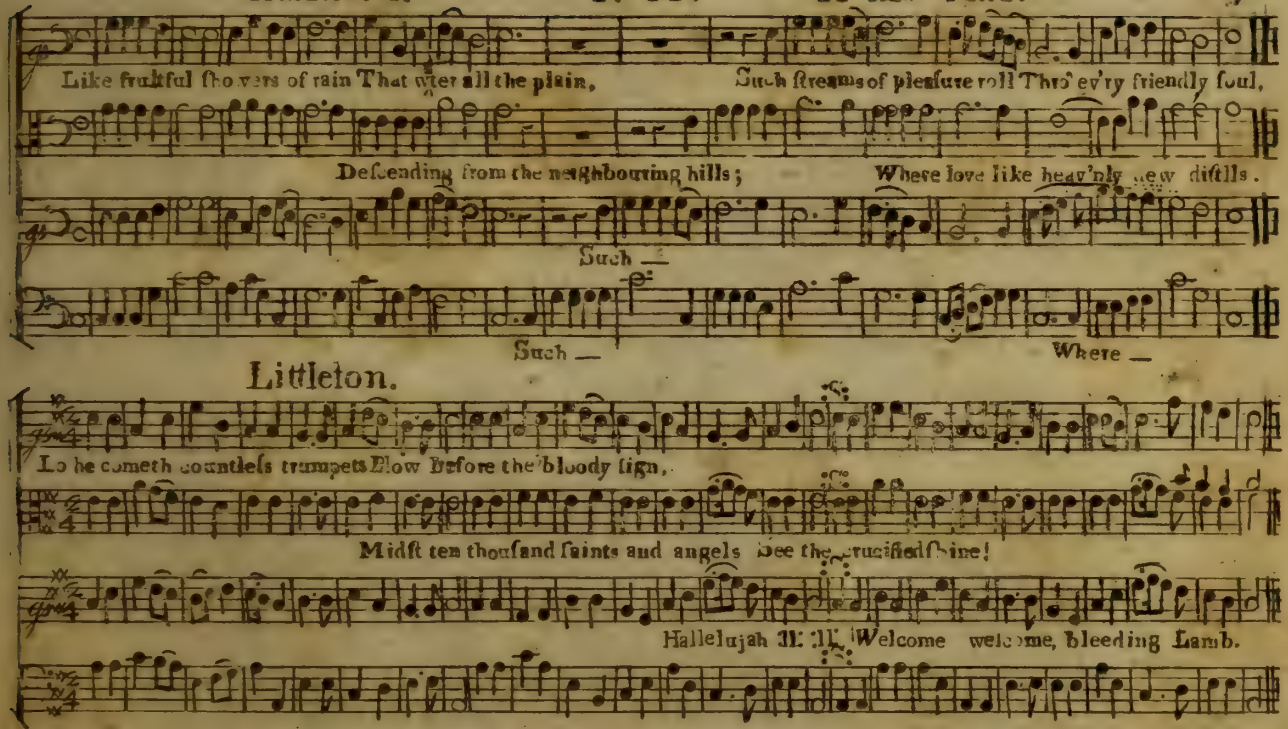

That God ſhould make it his concern
To viſit him with grace!
My God my King thy various praiſe Shall fill the remnant of my days;
Thy grace employ my humble tongue Till death and glory raiſe the ſong.

Naples. L. M.

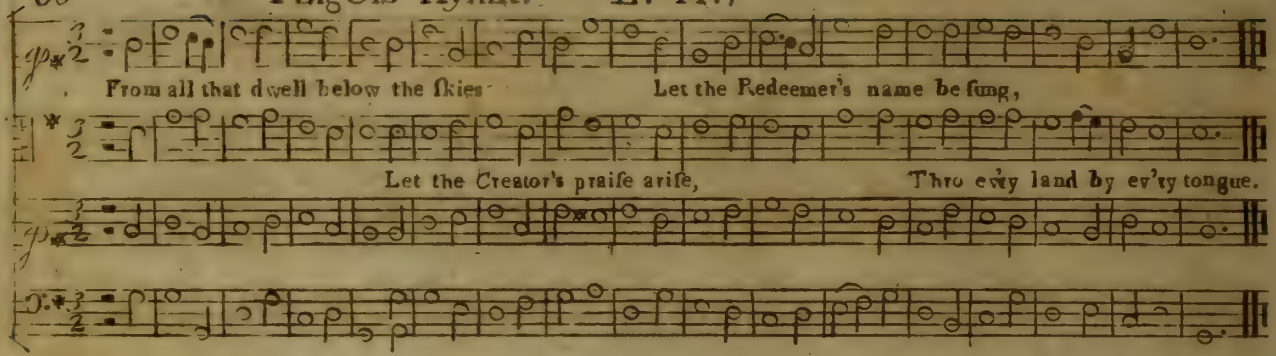

Shall _
Shall the vile race of flesh & blood Contend with their Creator God; Shall mortal worms presume to be More holy wise or just than he.
Shall _
More _
Shall _
More _

Lisbon. S. M.

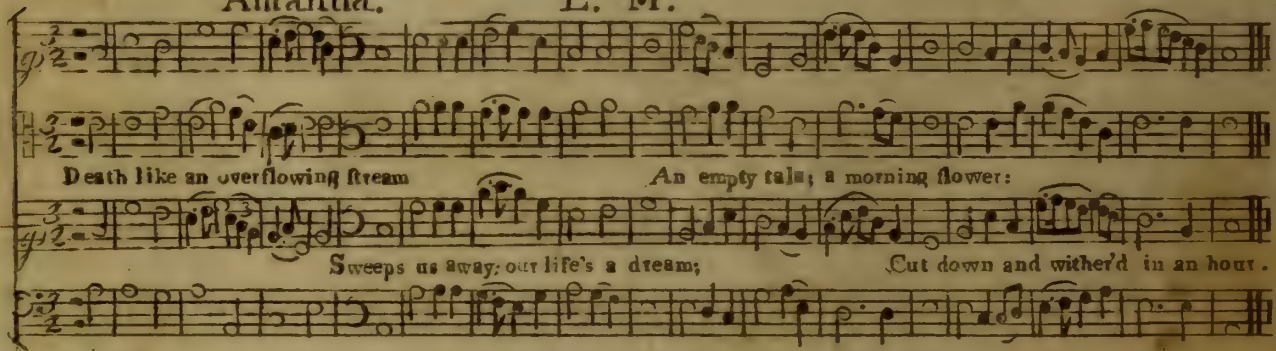

Welcome _
Welcome sweet day of rest That saw the Lord arise; Welcome to this reviving breast And these rejoicing eyes.
Welcome _
And _
Welcome _
And _
Wel-

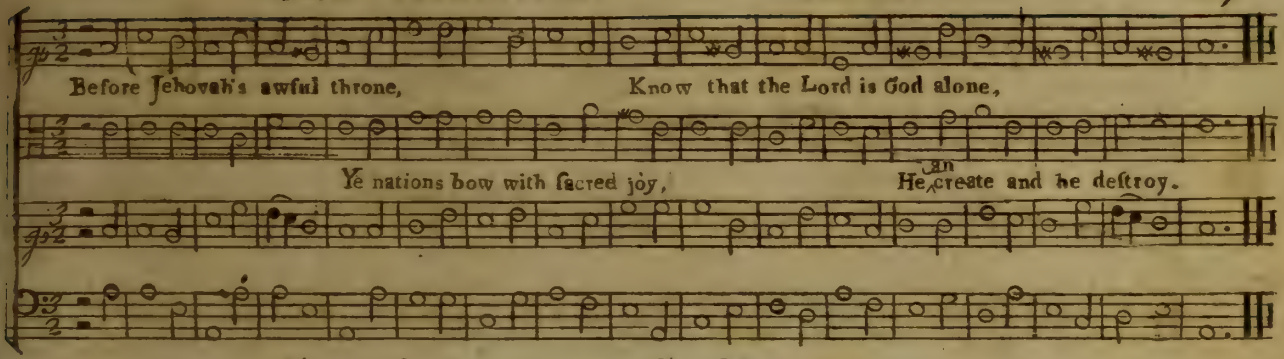

Like fruitful showers of rain That water all the plain,
Such streams of pleasure roll Thro' ev'ry friendly soul,
Descending from the neighbouring hills;
Where love like heav'nly dew distils.
Such —
Such —
Where —
Littleton.
Lo he cometh countless trumpets Blow Before the bloody sign,
Midst ten thousand saints and angels See the crucified shine!
Hallelujah !!! !!! Welcome welcome, bleeding Lamb.

Angels Hymn. L. M.

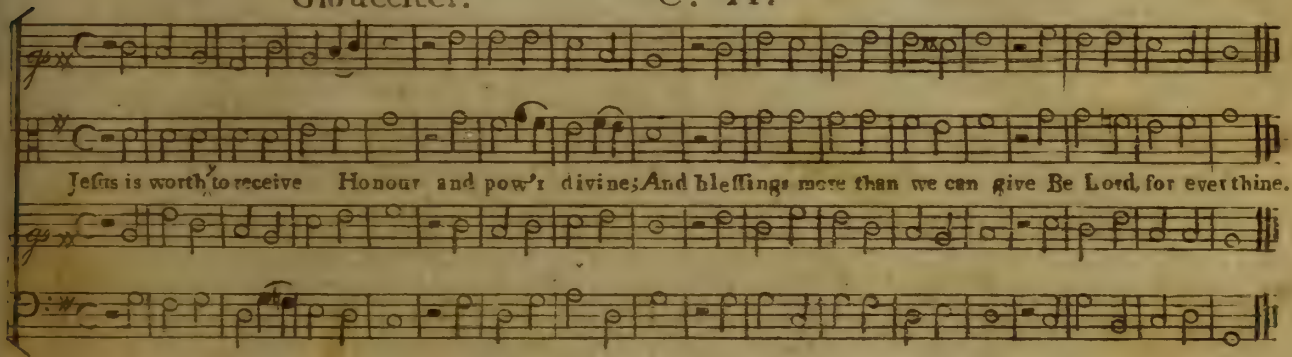

From all that dwell below the skies
Let the Redeemer's name be sung,
Let the Creator's praise arise,
Thro ev'ry land by ev'ry tongue.

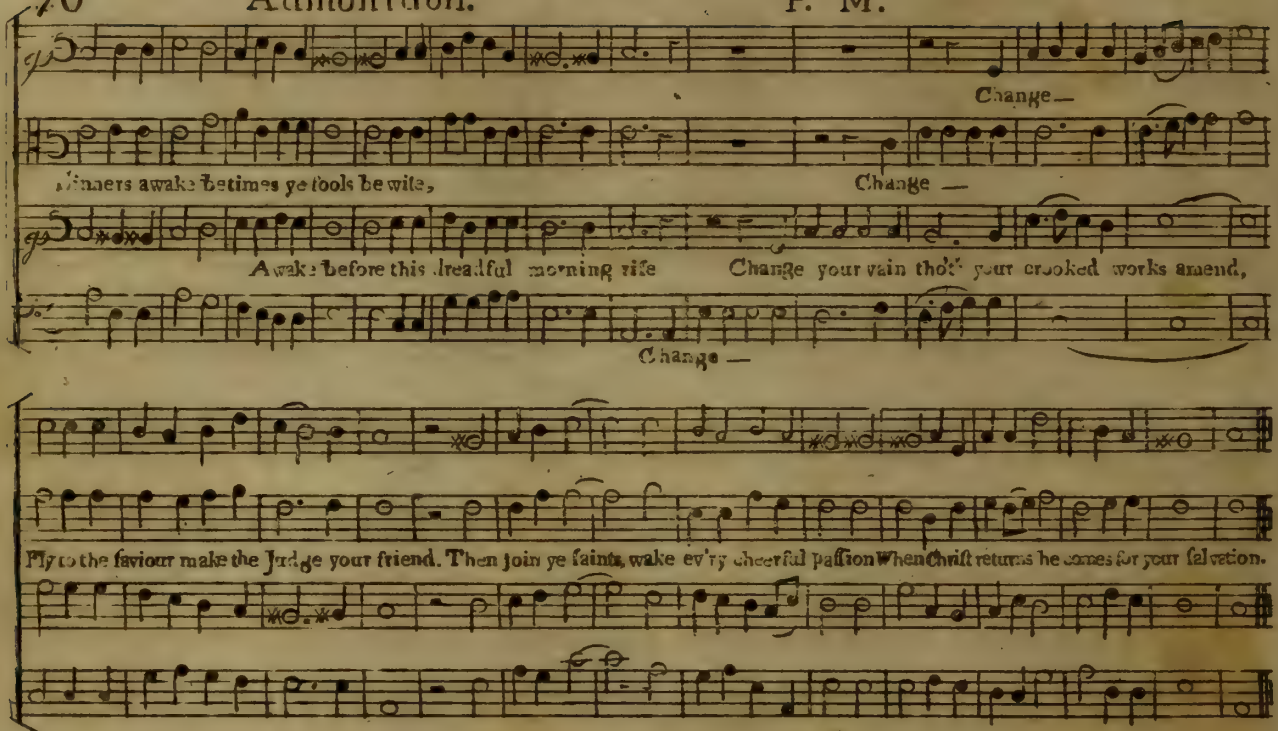
Amanda. L. M.

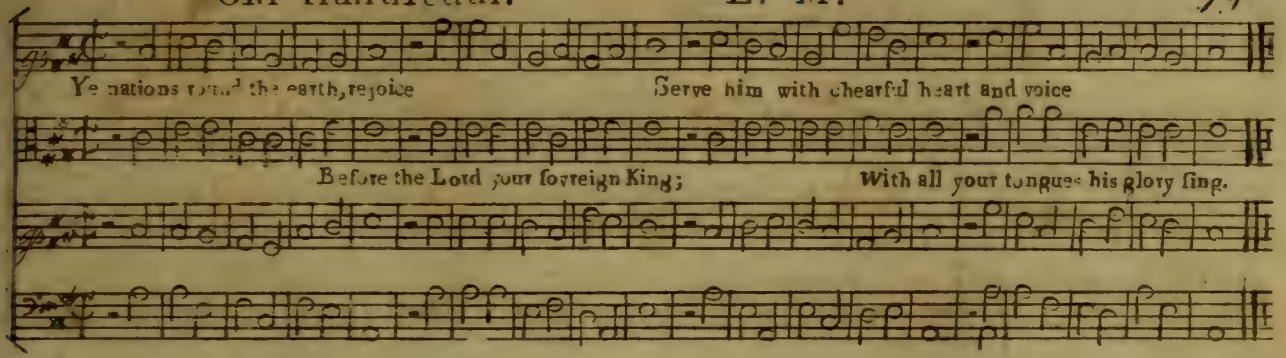

Death like an overflowing stream
An empty tale; a morning flower:
Sweeps us away; our life's a dream;
Cut down and wither'd in an hour.



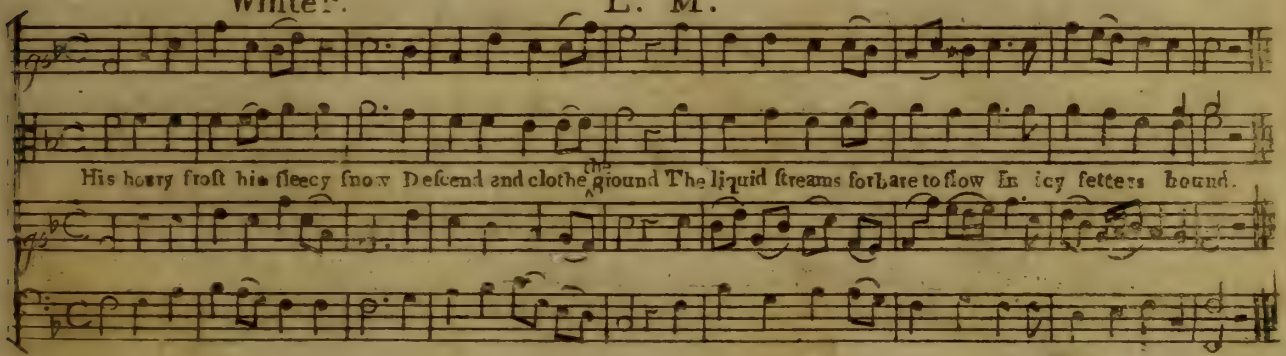
Glouceſter. C. M.




Change—
Sinners awake betimes ye fools be wise, Change —
Awake before this dreadful morning rise Change your vain thoʼ your crooked works amend,
Change —
Fly to the saviour make the Judge your friend. Then join ye saints, wake ev'ry cheerful passion When Christ returns he comes for your salvation.


Ye nations round the earth, rejoice
Serve him with chearful heart and voice
Before the Lord your sovreign King;
With all your tongues his glory sing.

Winter. L. M.


His horry frost his fleecy snow Descend and clothe the ground The liquid streams forbare to flow In icy fetters bound.

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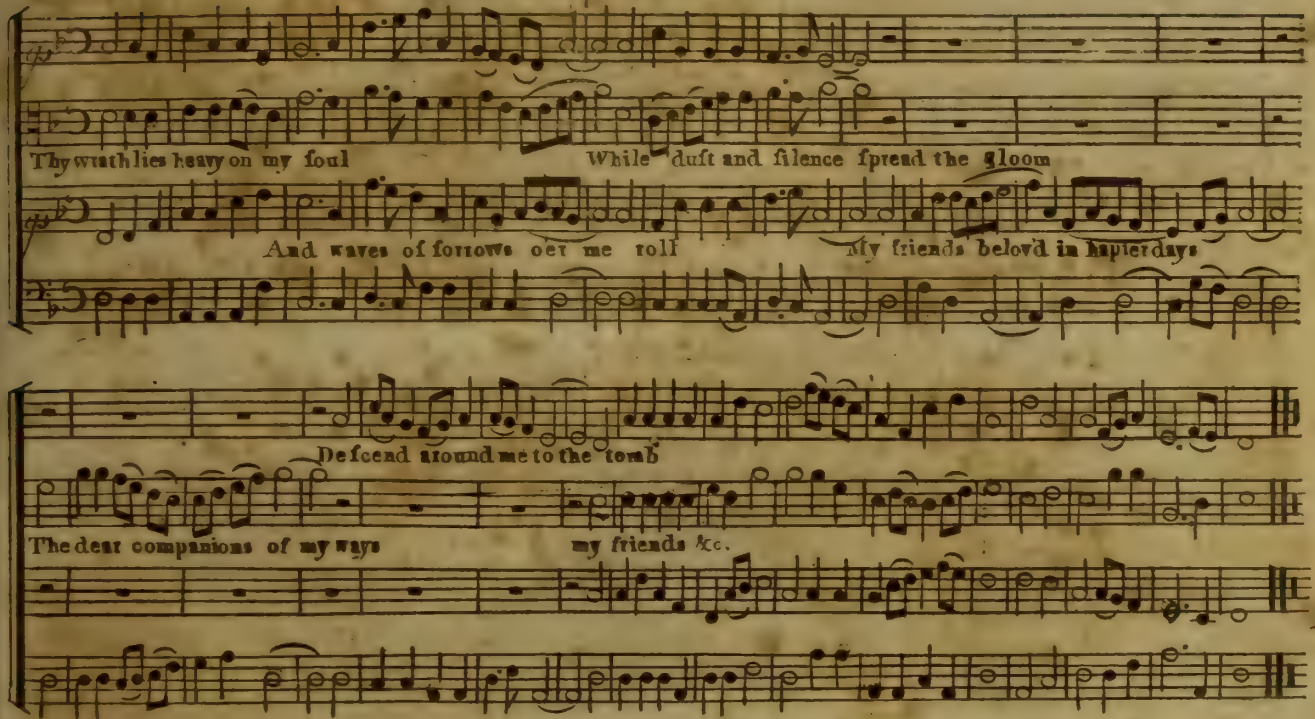
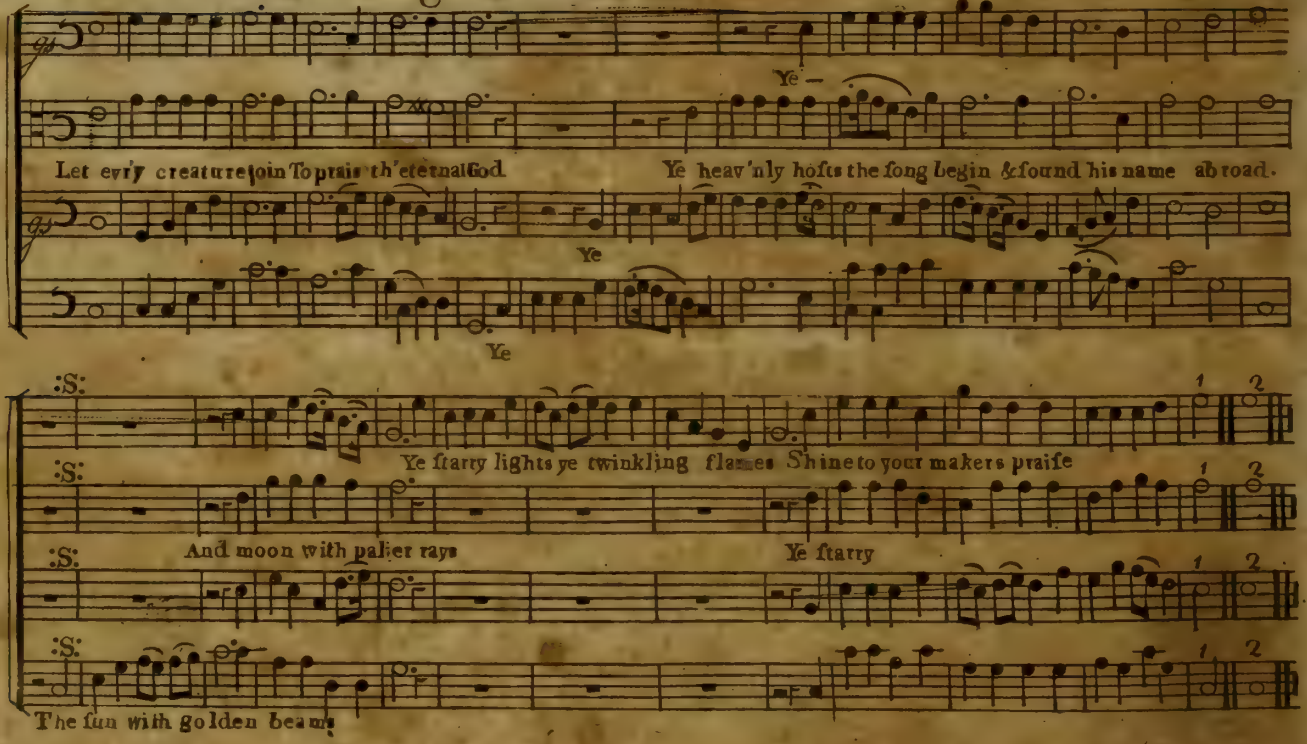
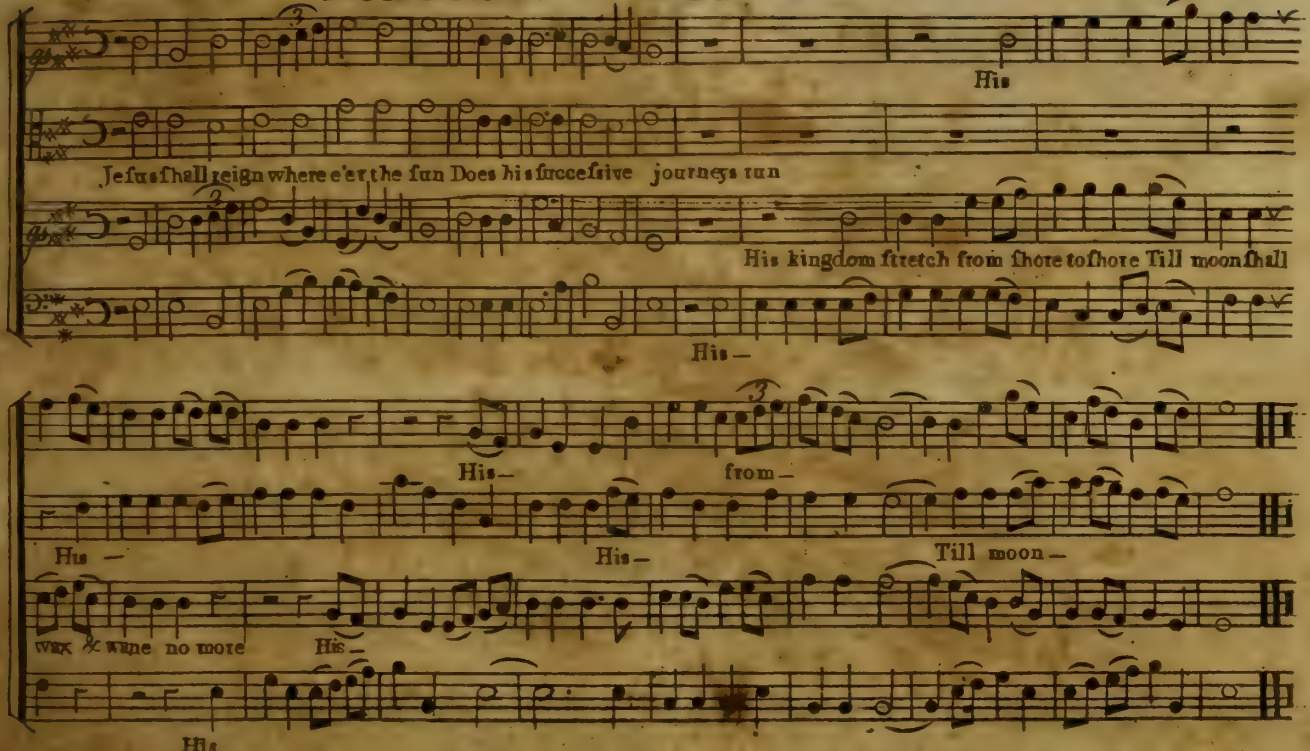
ADDITIONAL MUSIC.

Friendſhip. P. M.

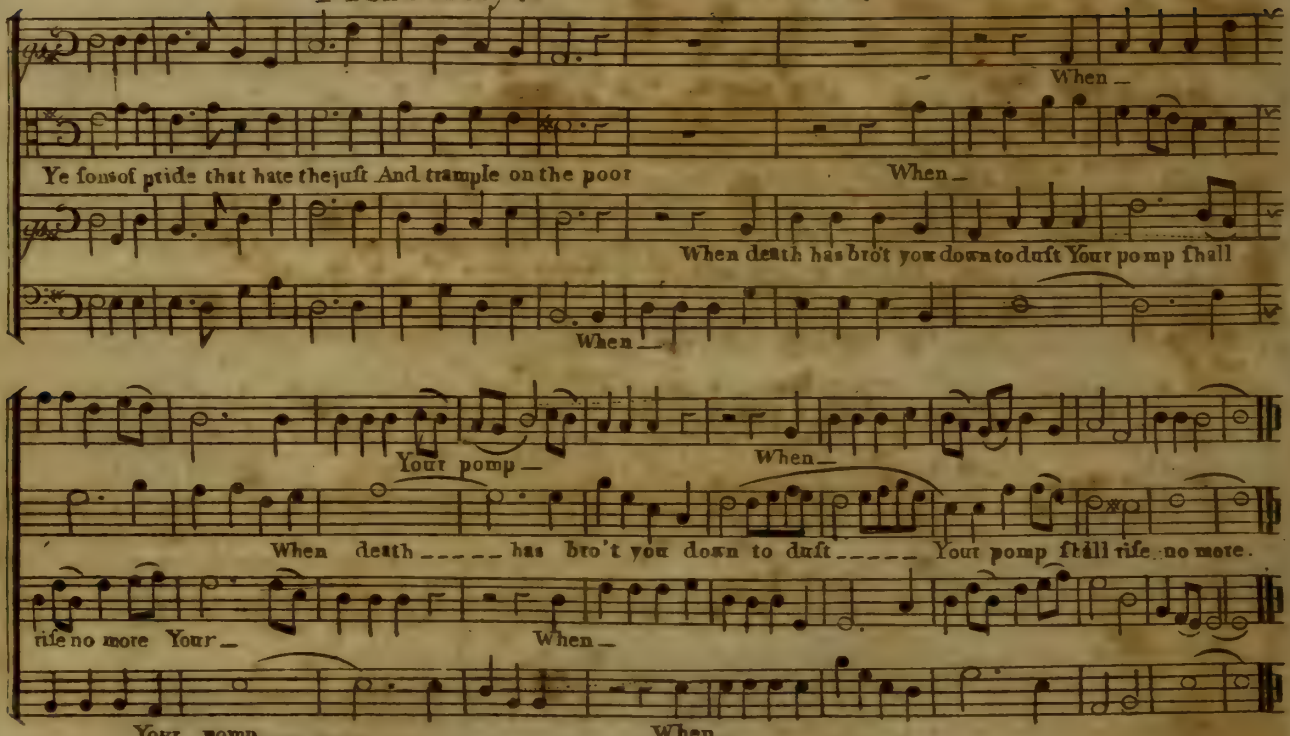

Thy wrath lies heavy on my ſoul
While duſt and ſilence ſpread the gloom
And waves of ſorrows oer me roll
My friends beloved in happier days
Deſcend around me to the tomb
The dear companions of my ways
my friends &c.

Newburgh. S.M. *by A. Munson*

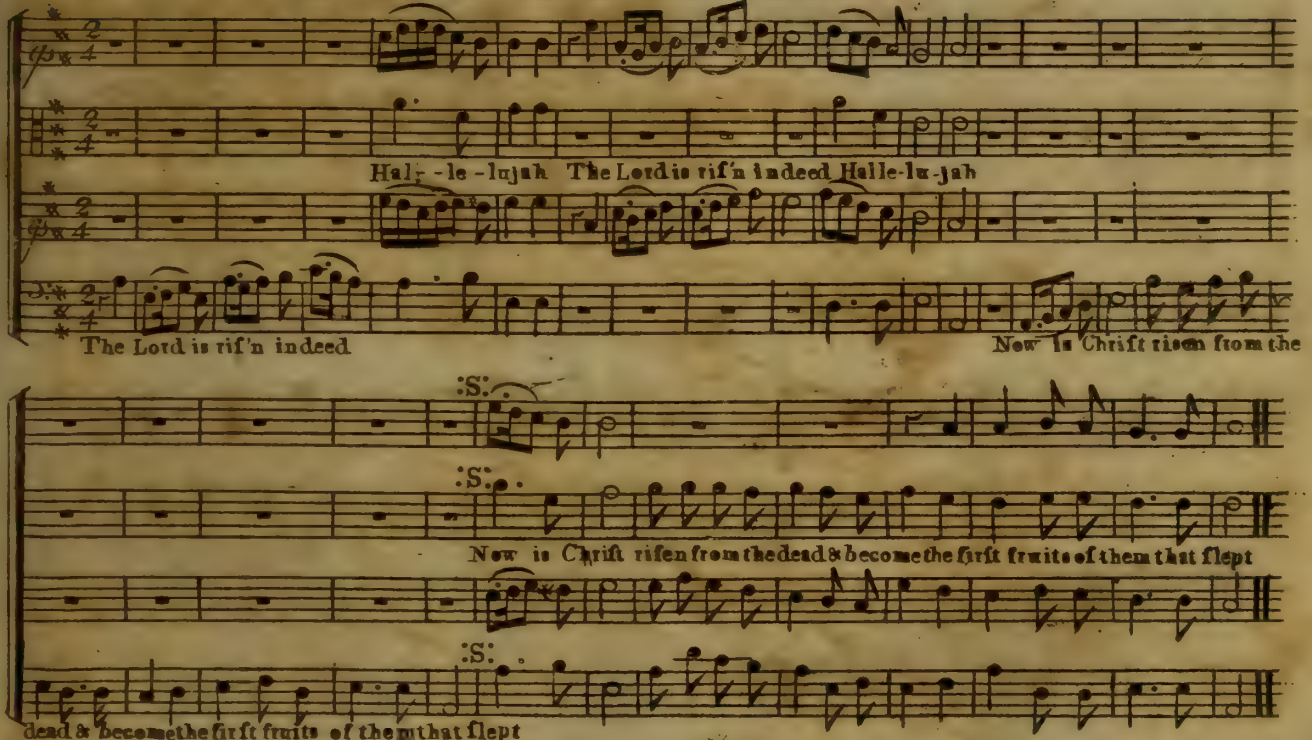

Let evry creature join To praise th' eternal God
Ye heav'nly hosts the song begin & sound his name abroad.
Ye
Ye
Ye
Ye starry lights ye twinkling flames Shine to your makers praise
And moon with paler rays
Ye starry
The sun with golden beams

Dominion. L.M.

His
Jesus shall reign where e'er the sun Does his successive journeys run
His kingdom stretch from shore to shore Till moon shall
His –
His –
from –
His –
His –
Till moon –
wax & wane no more
His –
His

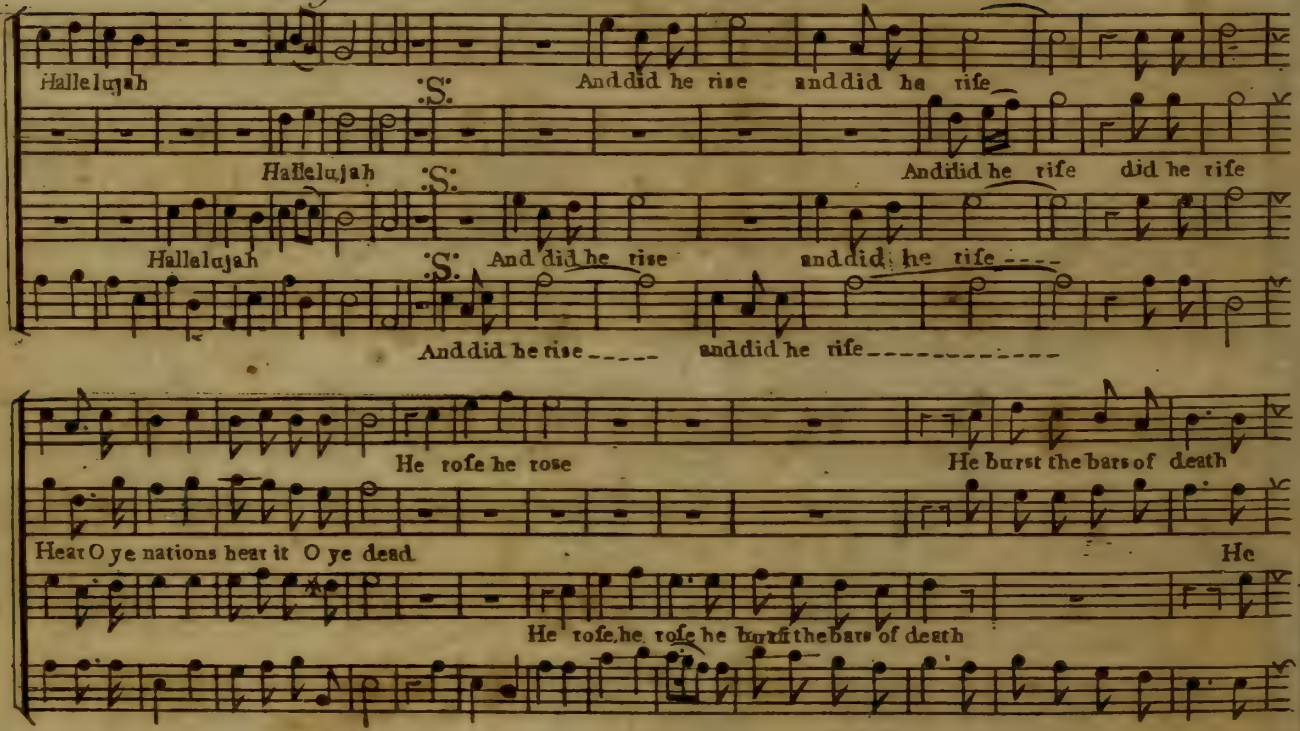
Mortality. C. M.


When _
Ye sons of pride that hate the just And trample on the poor
When _
When death has brot you down to dust Your pomp shall
When _
Your pomp _
When _
When death _____ has bro't you down to dust _____ Your pomp shall rise no more.
rise no more Your _
When _
Your pomp _____
When _

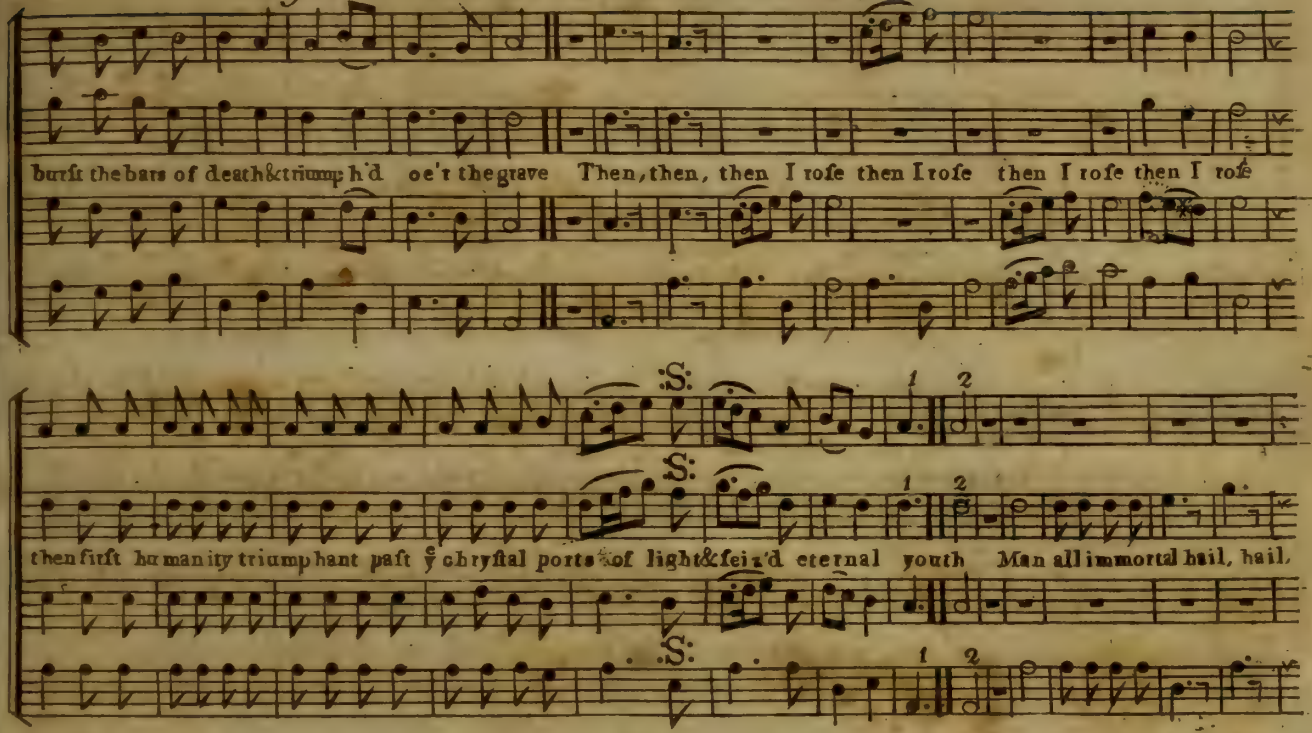
An ANTHEM for Easter.

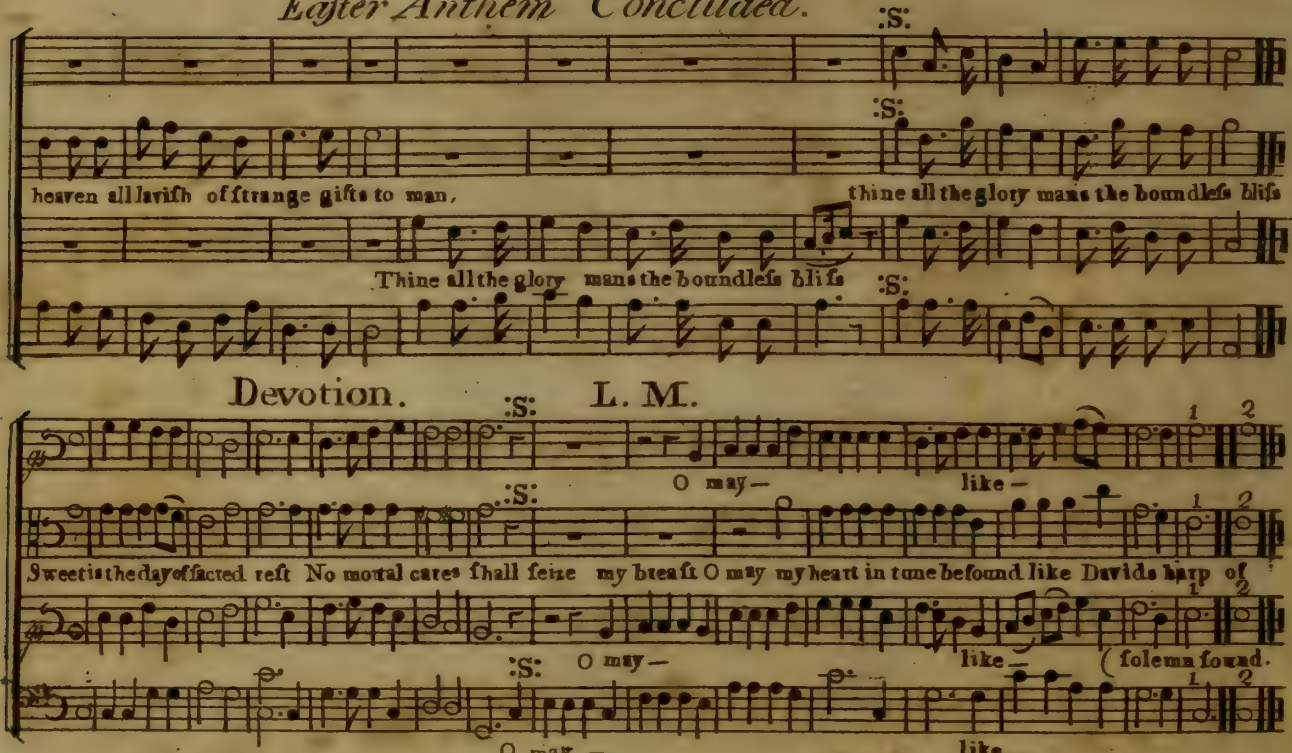

Hal - le - lujah The Lord is rif'n indeed Halle-lu-jah
The Lord is rif'n indeed
Now is Chriſt risen from the
:S:
:S:
Now is Chriſt risen from the dead & become the firſt fruits of them that ſlept
:S:
dead & become the firſt fruits of them that ſlept

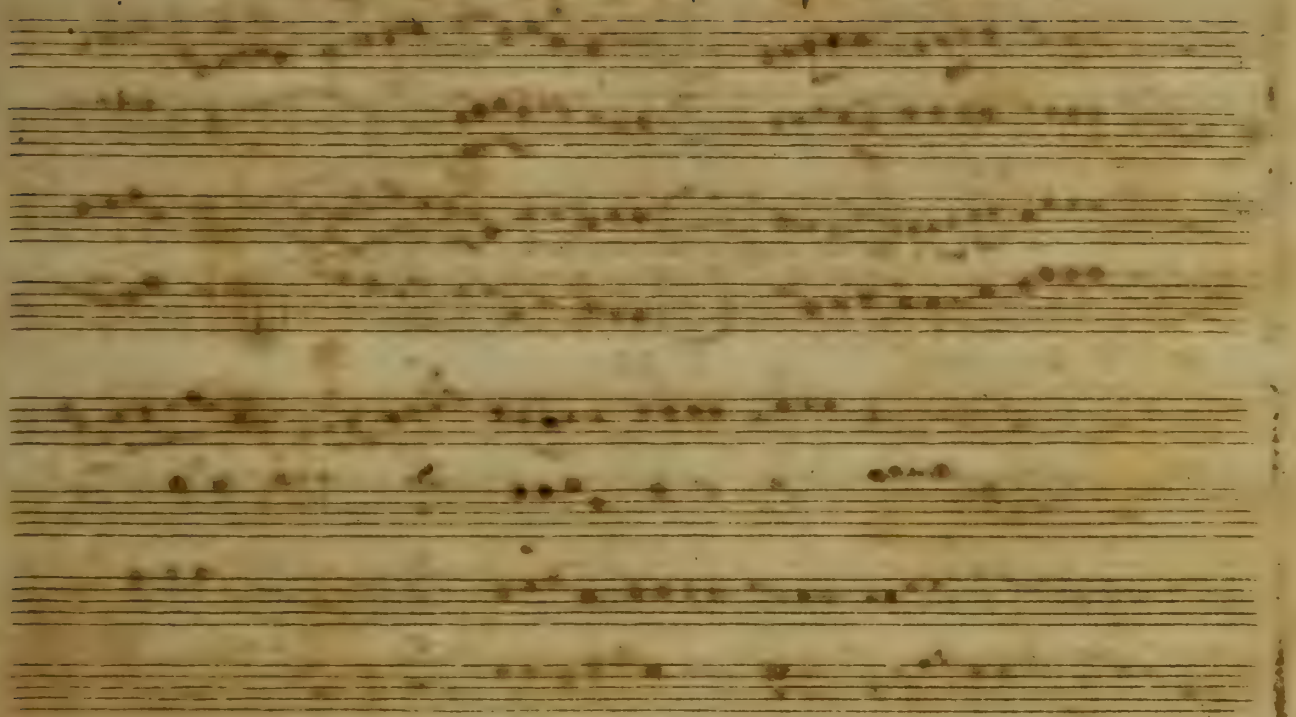
Easter Anthem Continued.



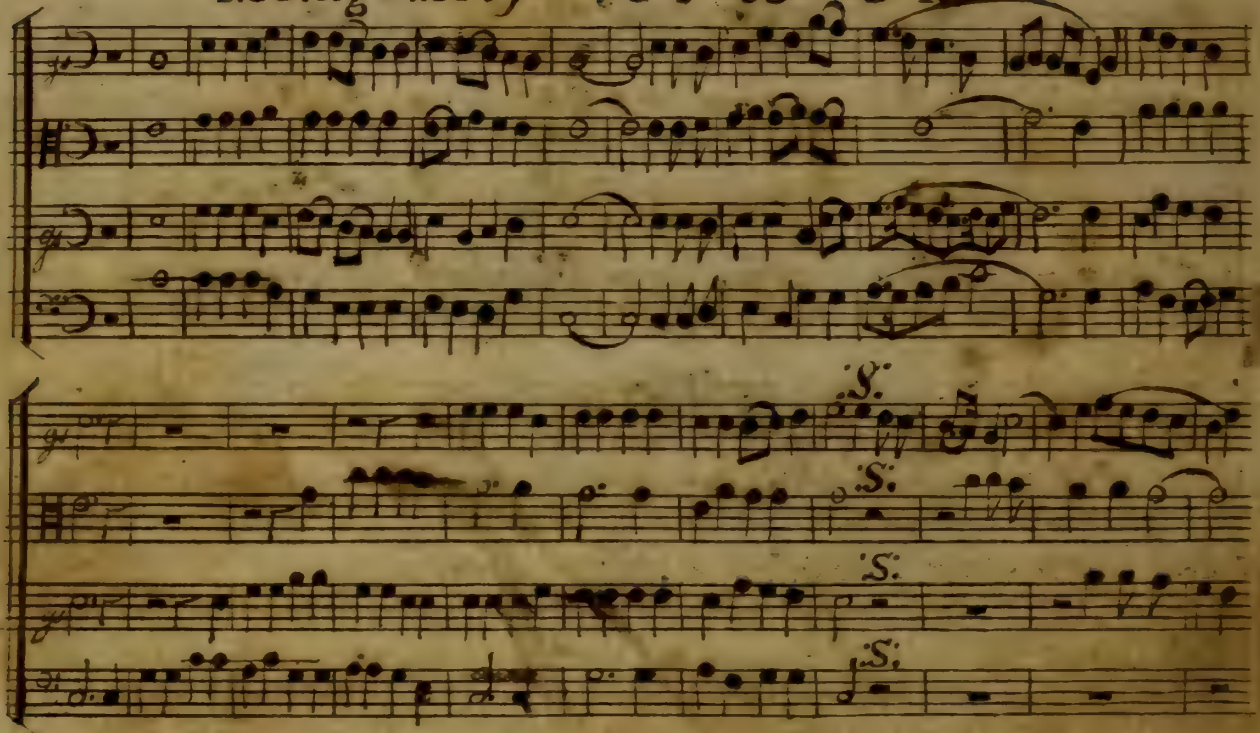
Easter Anthem Continued.

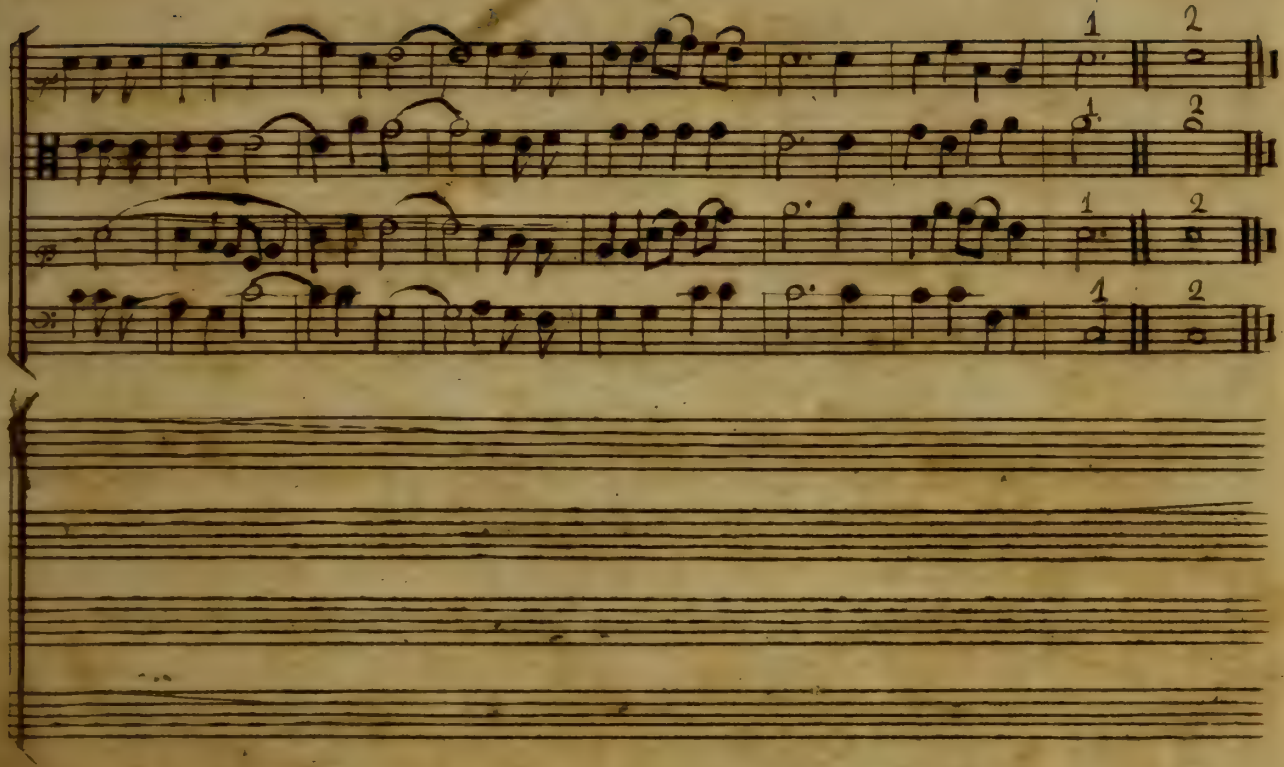
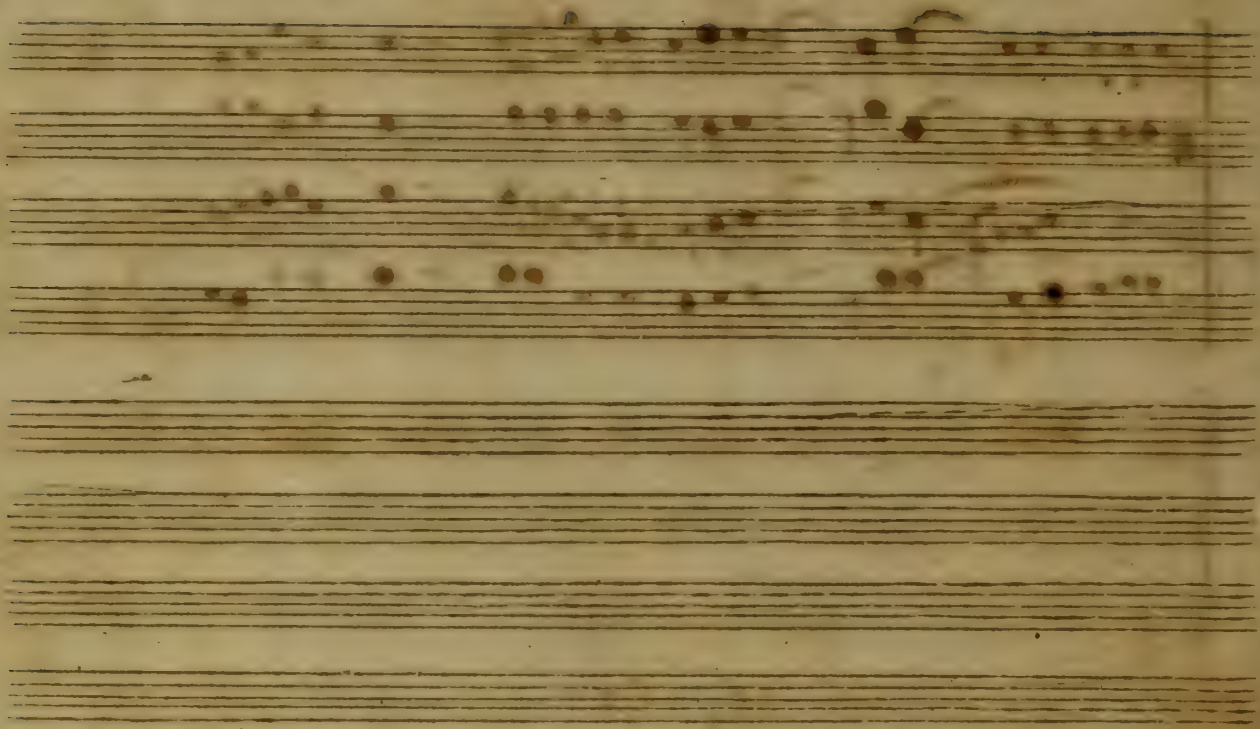

burst the bars of death & triumph'd oe'r the grave Then, then, then I rose then I rose then I rose then I rose
then first humanity triumphant past ye chrystal ports of light & fein'd eternal youth Man all immortal hail, hail,


Easter Anthem Concluded.
:S:
heaven all lavish of strange gifts to man,
thine all the glory mans the boundless bliss
Thine all the glory mans the boundless bliss
Devotion. L. M.
Sweet is the day of sacred rest No mortal cares shall seize my breast O may my heart in tune be found like Davids harp of
O may —
like —
(soleman sound.



Montgomery Psl 63 CM

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